SAULIUS PETREIKIS

ANCIENT KINGDOM

PRODUCED BY DOUG ROGERS AND NICK PHOENIX

INFORMATION

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1. GETTING STARTED

Welcome to Ancient Kingdom, powered by Opus, our advanced sample engine software.

1.1   ANCIENT KINGDOM

Evoke the spirit of forgotten realms with Ancient Kingdom, a mystical virtual instrument collection from Doug Rogers and Nick Phoenix, performed by Saulius Petreikis with his collection of rare wind instruments – perfect for cinematic, world, ambient, and beyond.

1.2   ABOUT THE TEAM

Brought to you by an award winning team that includes sound titan Doug Rogers, Two Steps from Hell producer Nick Phoenix, and world-renowned multi-instrumentalist virtuoso Saulius Petreikis.

1.3   SUPPORT

Visit our Support Center to Live Chat with a Support Agent, or watch videos on installation and setup, product trailers, walkthroughs, and more.

1.1 ANCIENT KINGDOM

Unleash the sounds of forgotten realms with Ancient Kingdom, a brand-new virtual instrument collection produced by Nick Phoenix and Doug Rogers and featuring world-renowned recording artist Saulius Petreikis playing his rare selection of wind instruments from around the world.

With four groundbreaking effects signal paths in addition to pristine multi-mic recordings, step into the unknown and let Ancient Kingdom transport your music into a dimension where the past meets the future and the spirits of lost worlds come to life with every note. All this with full stereo imaging mic placement, and all the features that come with EastWest's powerful Opus sample engine software.

1.1.1 WELCOME

Ancient Kingdom's innovative approach invites you to explore the primal essence of rare wind instruments while forging into transcendent sonic realms. Anchored by a vivid Center Display with striking 3D instrument models and immersive landscapes representing their origins, it offers effortless command over instrument articulations and multi-mic configurations.

EASTWEST SOUNDS VIDEO: ANCIENT KINGDOM WALKTHROUGH

MAIN FEATURES

The Center Display is flanked on either side by a series controls and features that empower you to shape the sound to fit the needs of your music. With versatile Mood presets, instantly adapt an instrument to your score, whether it requires softer, more intimate passages, or truly epic "in your face" fanfare. Powerful performance scripts create smooth legato and portamento lines, while realistic repetitions for tutti sections are available at the touch of a button. A list MIDI controls are available to control

performances in real-time, and innovative FX signal chains enable you to transform ancient tones into otherworldly textures that will transport your music from the echoes of antiquity to the edges of the unknown.

- **WORLD-RENOWNED PERFORMER** and recording artist Saulius Petreikis masterfully plays his rare selection of wind instruments from around the world, bringing his virtuosic spirit that electrifies global audiences with uplifting improvisations and genre-defying performances. With unparalleled command of over 50 unique instruments, a 20-year legacy of original albums, and collaborations with luminaries like Hans Zimmer and Nick Phoenix, he infuses this collection with authentic, boundary-breaking artistry that enriches every instrument with unmatched depth and versatility.

- **PRISTINE MICROPHONE MIXES** capture the finest detail and most spacious sense of depth with an array of microphone configurations that capture every aspect of these rare wind instruments' character. These mixes are made to work together perfectly with other EastWest libraries using these meticulously crafted setups that blend warmth, clarity, and tonal richness for seamless integration.

- **INNOVATIVE FX MIXES** include four groundbreaking signal paths that employ various innovative techniques using amplifiers, vibration enhancers, metallic surfaces, distortion amplifiers, megaphones, tubes, and rotating speakers to create a dynamic and immersive auditory experience. These signal paths take the sounds into an other-worldly dimension like you've never heard before. These alternate signal paths enhance the presence and capture the listener's attention by emphasizing the instrument attack characteristics, offering a bold and vivid listening experience. Whether used in traditional compositions or experimental soundscapes, Ancient Kingdom provides a rich palette of sounds inspired by the historical essence of these magnificent instruments.

- **COMMAND THE MOOD** with each instrument by selecting between 3 moods: natural (Classic), intimate (Soft), or cinematic (Epic). Simply select a mood to instantly change a group of settings that include microphone mix, reverb, scripts, and/or MIDI compressor parameters. You can rotate through these different moods to match the instrument sound you're looking for.

- **DETAILED ARTICULATION SETS** offer an array of techniques, including long sustains with variable vibrato levels, diverse expressive vibratos, short articulations like staccato and marcato, unique ornamental styles, effects like swells, crescendos, trills, repetitions, air blasts, and true legato instruments for unparalleled realism. With up to four dynamic layers and extensive real-time control, these instruments deliver exceptional expressiveness and lifelike performances.

POWERED BY THE REVOLUTIONARY OPUS SOFTWARE

Opus is the revolutionary software engine that powers all EastWest virtual instruments. It is faster, more powerful, more flexible, and better looking than the previous generation software engine, and it comes with some incredible new features.

EASTWEST SOUNDS VIDEO: OPUS SOFTWARE WALKTHROUGH


Below is a brief list of some of the main features of the Opus software engine. Refer to the Opus Software Manual for more in-depth coverage of all the powerful controls and features available in Opus.

- **FAST AND EFFICIENT PERFORMANCE** was a top priority as Opus was being developed from the ground up. With an emphasis on achieving the most efficient use of computer resources possible, it is the fastest sample engine on the market. Opus runs natively on Apple's M-series processors, and Intel-based Macs, and is compatible with the latest Mac and Windows operating systems.

- **HIGH RESOLUTION USER INTERFACE** are now available for all EastWest products in Opus. The high resolution (retina) user interfaces are also scalable to any size, providing ultimate flexibility when used with high-resolution computer monitors.

- **A POWERFUL SCRIPTING LANGUAGE** is an essential part of overall instrument design. It is used to model instrument behavior, implement sonic features not

possible to achieve otherwise, and define user interaction. Opus features a brand new, powerful script language called OpusScript developed by Wolfgang Schneider, the creator of Kontakt. It empowers sound designers to express their ideas, and deploy actual functionality and behavior beyond what the underlying software contains.

- **INSTRUMENT DOWNLOADS** mean you no longer have to wait hours for large libraries to download. Instruments can now be downloaded individually at the speed of your internet connection. With Audio Previews you can audition a sound, download it, and be playing in minutes!
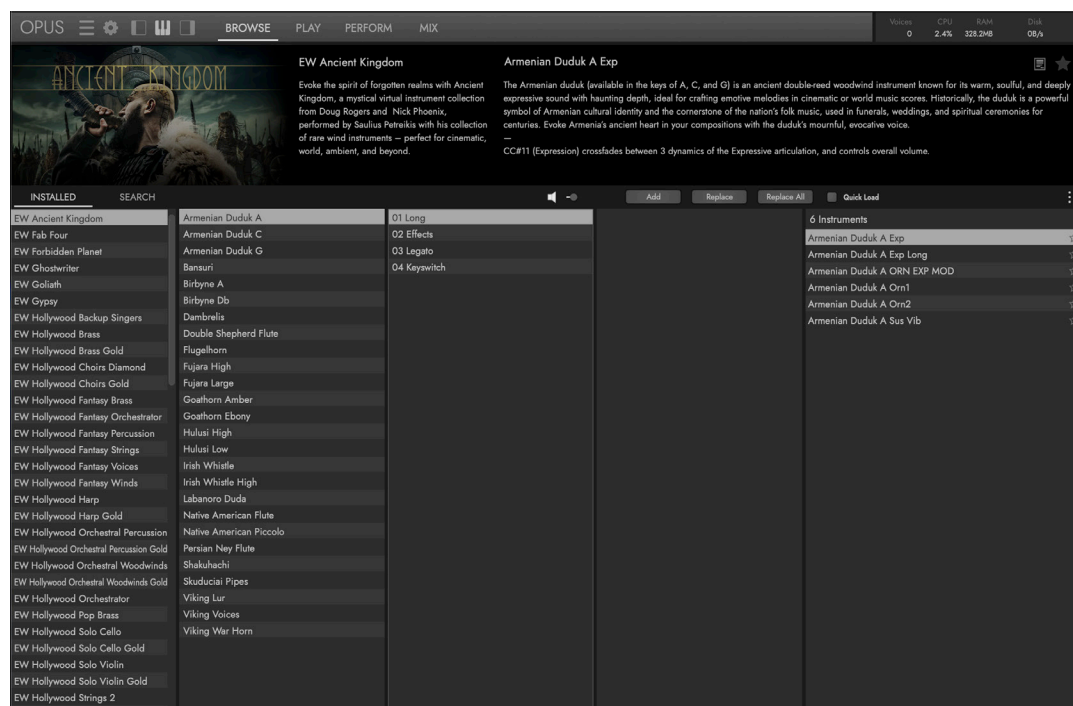
- **CUSTOM KEYSWITCHES** allow users to build their own keyswitch instruments, and the ability to create multi-articulation instruments with a variety of options to switch between articulations on the fly. MIDI Trigger options include Keyswitches, Continuous Controllers (CCs), Velocity, Program Changes, and more.

- **ADVANCED AUTOMATION** options come pre-configured on a per-instrument basis, with custom settings tailored to that instrument or library's unique features. Users are also free to configure their own automation settings by adding automation parameters and macro parameters, the latter of which controls multiple targets with a single macro. Existing MIDI Controller Mapping assignments can also be re-mapped to any freely available MIDI CC assignment you like.

- **MULTI-INSTRUMENT SETUPS** are easier than ever to manage thanks to a dedicated area of the user interface that handles these 'Performances'. Use an array of controls and options that allow you to customize how multiple instruments interact with each other, including defining octaves, key ranges, trigger actions, and more.

1.1.2 WALKTHROUGH

This section is for new users of the Opus software, the sample engine that powers Ancient Kingdom and all other EastWest Libraries.

This section covers the initial steps of setting up Opus, loading your first instrument, using the controls to alter the sound, building various multi-instrument setups, and polishing off the sound with mixing and effects.

- **INITIAL SETUP** involves a few steps to optimize settings, setup audio and midi devices, and run the latest automatic updates.

- **USER INTERFACE** An overview of navigating the Opus software's user interface.

- **LOADING AN INSTRUMENT** is easy using the features found in the Browse page, where you can search for instrument, audition sounds, and load instrument(s).

- **PLAYING AN INSTRUMENT** is intuitive as ever by using a libraries custom user interface and set of controls available in the Play page and its series of sub-pages: Player (default), MIDI Tools, Automation, and Articulations.

- **BUILDING A PERFORMANCE** Create multi-instrument setups (splits, stacks, keyswitches) in moments by modifying instrument properties using controls like key range, octave, and trigger actions to shape and control them in a variety of ways.

- **MIXING AND EFFECTS** can be applied to an instrument (or its individual microphone positions) using a suite of effects covering every category, adding extra polish to the final output with eq, compression, chorus, reverb, delay, and more.

INITIAL SETUP

Before diving in, a few steps are required to optimize and setup Opus for use.

1. **THE SETUP WIZARD** dialog appears the very first time Opus is launched. Follow the series of prompts to help optimize the CPU and disk performance of Opus based on your workflow and computer's specifications. This can be changed at any time in Preferences.

2. **RUN THE AUTO UPDATE** upon launching Opus if the 'Updates Available' prompt appears. It should only take a few seconds to complete.

3. **AUDIO AND MIDI DEVICES** can be selected in the `SETTINGS MENU` by selecting the `SETUP AUDIO AND MIDI OPTION` from the list.

   (A) Select an audio device from the `OUTPUT MENU`, and test the connection by clicking the `TEST BUTTON` to send a test tone.

   (B) In the `ACTIVE MIDI INPUTS AREA` check the box next to any available MIDI device(s) you wish to enable.
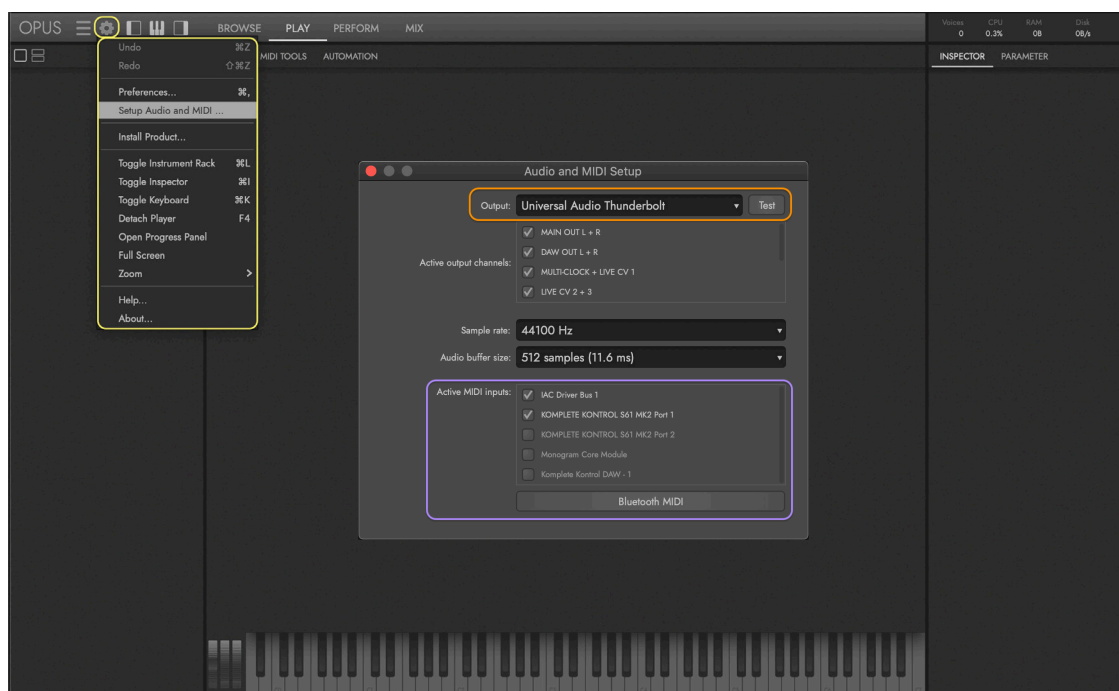

`OPUS SOFTWARE MANUAL | SECTION 1.1.3 PREFERENCES` contains more information about the settings available in the preferences window.

USER INTERFACE

The Opus user interface is divided into 6 main areas (some initially hidden from view).

At the top is the NAVIGATION BAR AREA that contains important menus and buttons to access all the main areas of the Opus user interface. From left to right that includes:

- The OPUS BUTTON prompts an 'About' window to appear with software information.
- The MAIN MENU OPTIONS (horizontal lines) are related to saving and opening instruments and performances, and the SETTINGS MENU OPTIONS (gear icon) contain preferences for audio and MIDI, and more.
- The INTERFACE TOGGLES show and hide parts of the Opus user interface: the Instrument Rack (left), the Virtual Keyboard (middle), and the Inspector (right).
- The PAGE SELECTORS switch the MAIN DISPLAY AREA between the Browse (shown), Play, Perform, and Mix pages.
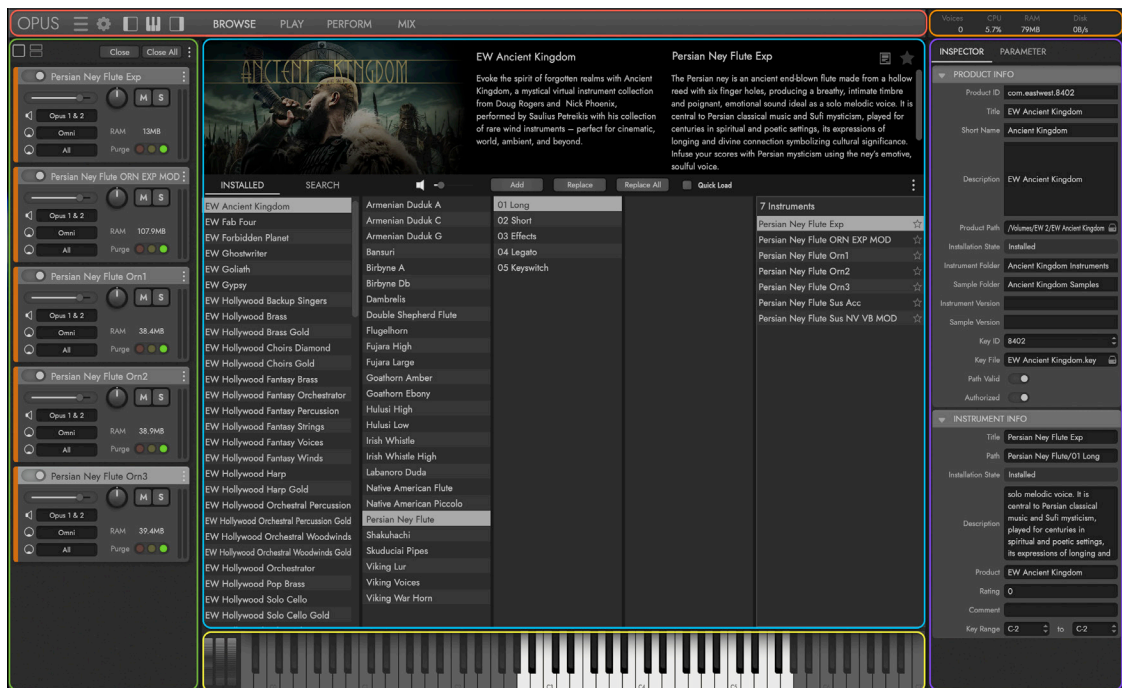
The INSTRUMENT RACK AREA populates with loaded instruments, and includes basic controls for volume, pan, solo / mute, and more. Further details are contained in the section below.

The VIRTUAL KEYBOARD AREA shows the selected instrument's sampled key range, pitch wheel, modulation wheel (CC 1), and expression wheel (CC 11).

The SYSTEM USAGE AREA area provides real-time stats related to the number of simultaneous voices, CPU usage, RAM usage and disk usage.

The INSPECTOR AREA shows information pertaining to the current selection, whether it's an instrument selected in the Browse page, or a channel selected in the Mix page. Please see the Opus software manual for more information.

LOADING AN INSTRUMENT

The Browse page is where instruments can be searched for, auditioned and loaded.

1. Click the **BROWSE PAGE** SELECTOR in the **NAVIGATION** BAR to enter the Browse page.

2. Click the **INSTRUMENT RACK** BUTTON in the **NAVIGATION** BAR to see the Instrument Rack, where loaded instruments populate with controls like volume, pan, and more.

3. Click the **INSTALLED MODE** BUTTON, then click on Ancient Kingdom in the list of installed libraries that appear in the left column.

4. Click one of the **INSTRUMENT** CATEGORIES to reveal its **INSTRUMENT** SUB-CATEGORIES, which divides articulations into Long, Short, Effects, Legato, and Keyswitch types.

5. Instruments within the selected category will appear in the **RESULTS LIST** COLUMN Click once on an instrument to hear an audio preview of a single note. Double-click on one to load it, and double-click another one to replace it. Hold the [option/alt] key while you double-click to add an instrument, instead of replacing it.
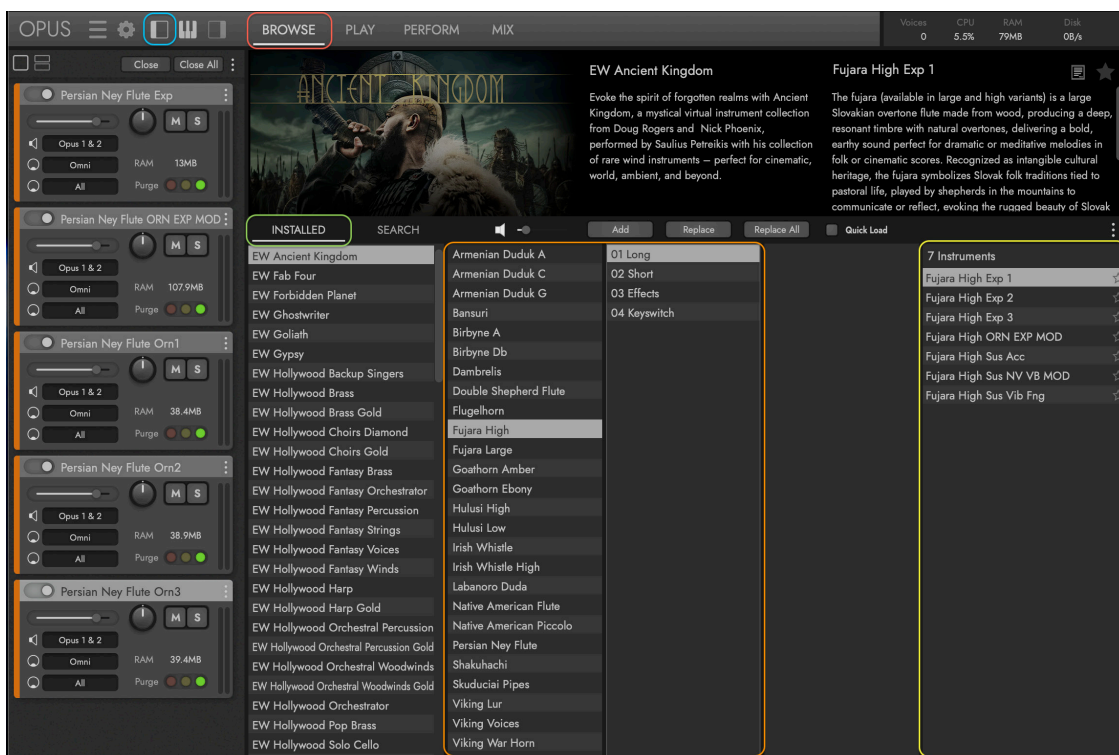
> **CONTINUE READING** | SECTION 2.1   ANCIENT KINGDOM INSTRUMENTS for a full break-
> down of available instruments and articulations.

PLAYING AN INSTRUMENT

Each product has a unique set of controls and features, accessible in the Play page and its series of sub-pages: Player (default), MIDI Tools, Automation, and Articulation.

1. Click the **PLAY PAGE** SELECTOR in the **NAVIGATION** BAR to enter the Play page.

2. Click the **PLAYER SUB-PAGE** SELECTOR in the **PALETTE** MENU to see the custom user interface for the loaded and currently selected instrument.

3. Change the default 'Classic' orchestral sound in the **MOODS** AREA to either 'Epic', or 'Soft' to meet the desired mood or style of the piece.

4. Combine and mix microphones in the **MICROPHONES** AREA to change the depth and characteristics of an instrument's sound to taste.

> **CONTINUE READING** | SECTION 2.2 ANCIENT KINGDOM CONTROLS for a deep dive into all the controls available to shape an instrument's sound.

BUILDING A PERFORMANCE

Load a multi-instrument performance file (see Step 5 in the 'Load an Instrument' section above), or create your own by defining a variety of parameters that control how the individual instruments interact with each other.

1. Click on the **PERFORM PAGE** SELECTOR in the **NAVIGATION** BAR to enter the Perform page after loading multiple, individual instruments (or a single performance).

2. The **ZONES SUB-PAGE** SELECTOR is the default selection in the **PALETTE** MENU , and displays the instrument properties for all instruments, enabling you to quickly build multi-instrument setups, called performances.
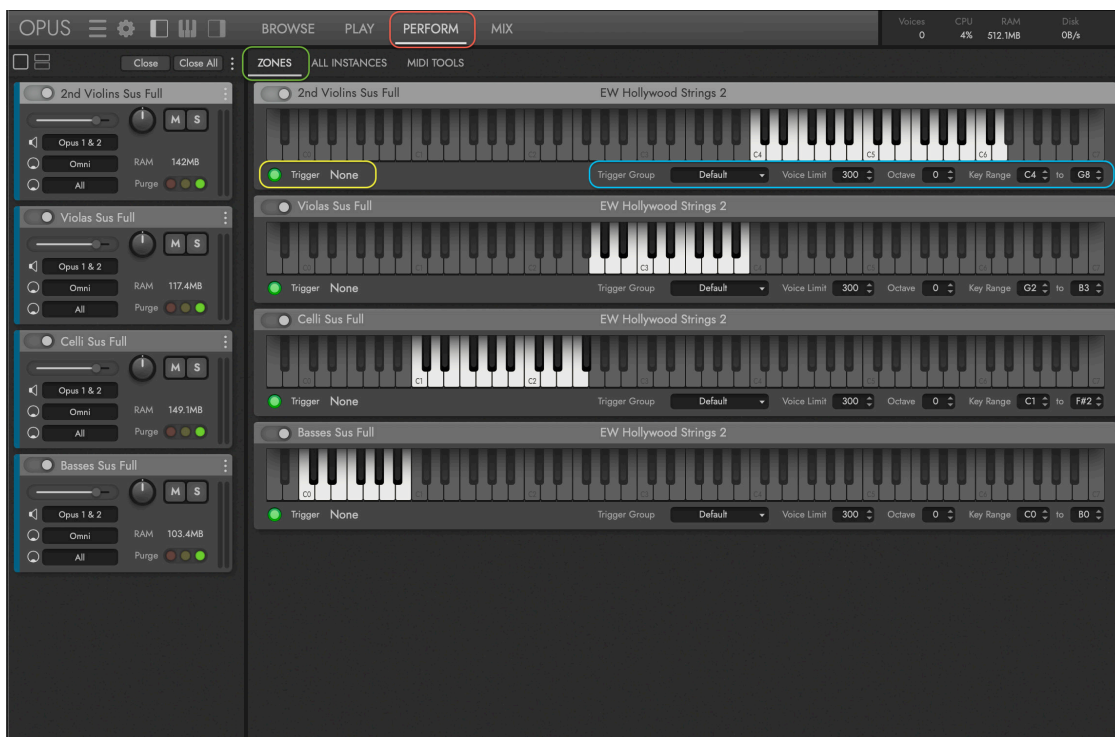
3. Use the **INSTRUMENT PROPERTIES** SETTINGS to create multi-timbral instruments with keyboard splits and stacks by using key range, octave, and more.

4. Use the **MIDI TRIGGER** OPTIONS to create multi-articulation instruments that use various MIDI Triggers (like keyswitches and controllers) to switch between them.

PLEASE NOTE: Several EastWest libraries feature custom sub-pages that are available in the Perform page after loading a special performance file. For example, Hollywood Fantasy Orchestra features the Fantasy Orchestrator, our innovative scoring engine.

OPUS SOFTWARE MANUAL | SECTION 2.3 THE PERFORM PAGE for more about the sub-pages and controls available to manage multi-instrument performances.

MIXING AND EFFECTS

Craft the final sound of an instrument's output using mix controls and a suite of powerful effects processors.

1. Click the **MIX PAGE** SELECTOR in the **NAVIGATION** BAR to enter the Mix page to change the selected instrument's mix and effect settings

2. The **EFFECTS** AREA occupies the top half of the Mix page, and displays the insert effects loaded on the selected channel (by default, the Master channel).

3. The **MIXER** AREA is located in the bottom-half of the Mix page, and populates with a standard mixer channel setup for Ancient Kingdom: a Master channel that sums together 8 Sub Mixer channels, one for each microphone position, each of which contain a reverb send that is sent to the FX Bus channel with reverb inserted on it.

PLEASE NOTE: Each Sub Mixer channel provides an independent output for each microphone position: Close, Mid, Main, Surround and FX 1 - 4. This enables custom microphone balancing and unique effects settings per-microphone mix.

OPUS SOFTWARE MANUAL | SECTION 2.4 THE MIX PAGE for further details on how to mix, add effects, and otherwise finalize an instrument's output.

WHERE TO LEARN MORE

To learn more about the Opus Software, beyond that specifically related to Ancient Kingdom, please refer to the Opus Software Manual. It covers all aspects of the Opus software's feature set, controls, and options.

Access the Opus Software Manual within the Opus software itself by clicking on the **SETTINGS MENU** BUTTON in the top-left corner of the Navigation Bar, and selecting the **HELP** OPTION that appears at the bottom of the menu.

This Ancient Kingdom user manual contains references to sections within the Opus Software Manual (example shown below), where topics beyond the scope of this product are explored.

OPUS SOFTWARE MANUAL | SECTION 1.1.3 PREFERENCES contains more information about the settings available in the preferences window.

1.1.3 WHAT'S INCLUDED

Ancient Kingdom includes:

- A collection of 345 instruments across 26 instrument categories
- A collection of 24-bit, 44.1k samples: approximately 136 GB
- The Opus software
- License(s) for the product you bought
- The Ancient Kingdom User Manual (PDF)
- The Opus Software Manual (PDF)
- The EW Installation Center software for managing your products

A NOTE ABOUT ILOK

An iLok account is required for a machine-based (electronic) license to be placed on your computer. You may also place the license on an optional iLok 2 or 3 key. The iLok 1 key is no longer supported.

PLEASE NOTE: Due to the age and release date of this hardware, the iLok 1 key is no longer supported by the latest iLok License Manager, Opus software, and Installation Center software. It will result in very slow loading speeds, or the programs not locating the libraries. Please move your licenses either to your computer as a Machine License or to an iLok 2 or 3 key. Simply having the iLok 1 key plugged in to your computer is known to also exhibit this limiting behavior.

REQUIRED INTERNET CONNECTION

An Internet connection is required for several things:

- The first time download of the EW Installation Center and Opus software
- The first time activation of perpetual licenses
- To use the 'Auto Update' feature in Opus
- The renewed activation of subscription licenses (ComposerCloud)
- The download of EastWest Libraries (see below for other options)

Once everything is setup, you will only need a connection once per month so that the license remains active. If you're not active and the sync doesn't happen automatically, you will need to deactivate, then reactivate the license using the iLok License Manager.

1.1.4 SYSTEM REQUIREMENTS

The minimum and recommended hardware and software specifications for running Opus (version 1.5 and above) on Windows and macOS systems are stated below.

The Opus software must be installed on an operating system drive, and that drive must be formatted in an operating system's native file format to prevent installation issues and largely inflated file sizes. Use NTSF format for Windows drives, Mac OS Extended (Journaled) for macOS 12 and below, and APFS for macOS 13 and above.

MINIMUM SPECIFICATIONS

- CPU: Quad-core (four cores), running at 2.7 GHz (or above)
- RAM: 16 GB
- OS: macOS 10.15 (Catalina) and above; Windows 10 and above (with ASIO sound drivers)
- Drive: HDD (7200 rpm, non-energy saving)

RECOMMENDED SPECIFICATIONS

- CPU: Octa-core (eight cores), running at 2.7 GHz (or above)
- RAM: 32 GB or more
- OS: macOS 10.15 (Catalina) and above; Windows 10 and above (with ASIO sound drivers)
- Drive: SSD (SATA or PCIe)

PLEASE NOTE: Opus runs natively on Apple silicon ARM CPUs (M1, M2, M3, etc.), and Intel-based Macs.

1.2 ABOUT THE TEAM

Ancient Kingdom was produced by sound titan Doug Rogers and Two Steps from Hell producer Nick Phoenix. They have produced multiple award-winning sample libraries and virtual instruments together for over three decades – more than any other sounds production team in the industry – including NAMM TEC Award winners Hollywood Choirs, Hollywood Orchestra, and Hollywood Fantasy Orchestra. Ancient Kingdom was performed by Saulius Petreikis, a virtuosic wind player and world-renowned performer and recording artist that electrifies audiences worldwide.

1.2.1 DOUG ROGERS

With over three decades of experience in the audio industry, founder and producer Doug Rogers is the recipient of many industry awards including "Recording Engineer of the Year". "The Art of Digital Music" named him one of "56 Visionary Artists & Insiders" in the book of the same name.

In 1988 he founded EastWest, the most critically acclaimed virtual (software) instrument developer in the world. Since then, EastWest has been the recipient of over 120 international industry awards. Rogers uncompromising approach to quality, and innovative ideas has enabled EastWest to lead the industry for over 30 years.

After forming EastWest, he produced the very first commercial drum samples collection, followed with a sequel co-produced with Bob Clearmountain, which was so successful a new industry was born. Rogers and Clearmountain produced subsequent releases that won many awards. In 1991, Rogers released the first collection to include MIDI driven drum loops, which enabled users to adjust each loop tempo in their sequencer without adjusting pitch or decreasing quality.

With sampling technology improving, Rogers released the Ultimate Piano Collection in 1995, the first multi-velocity sampled piano collection, which received many industry awards. In 1997 Rogers partnered with Nemesys to create the GigaSampler software and instrument collections, which pioneered the use of "streaming from hard drive technology", a technical breakthrough without which, the high quality virtual instruments of today would not be possible.

In 2003 he co-produced with Nick Phoenix the first surround sound virtual orchestra, Symphonic Orchestra, engineered by 11-time Grammy nominated classical recording engineer Keith Johnson, and recorded in a 'state of the art' concert hall (awarded Keyboard Magazine "Key Buy Award," EQ Magazine "Exceptional Quality Award," Computer Music Magazine "Performance Award," and G.A.N.G. [Game Audio Network Guild] "Best Sound Library Award"); and followed that release with Symphonic Choirs (awarded Electronic Musician "2006 Editor's Choice Award," G.A.N.G. "Best Sound Library Award," and Keyboard Magazine "Key Buy Award"). Symphonic Choirs and

it's predecessor Voices of the Apocalypse were the first music software products to enable users to type in words for the choirs to sing in any key with a computer. This was followed in 2007 with EastWest/Quantum Leap Pianos, the most detailed virtual piano collection ever produced, also in surround sound.

In 2005 Rogers established a software development division for EastWest, and released the first 64-bit virtual instruments that became the new standard. Rogers most recent productions include Iconic; Hollywood Strings 2, Hollywood Fantasy Orchestra, Forbidden Planet, co-produced with Nick Phoenix; Hollywood Orchestra Opus Edition, co-produced with Nick Phoenix; Hollywood Orchestrator, co-produced with Sonuscore; Hollywood Backup Singers, co-produced with Nick Phoenix; Voices Of Opera featuring Larisa Martinez (Andrea Bocelli's soprano) and Carlton Moe (Phantom of the Opera tenor), co-produced with Nick Phoenix; Voices Of Soul featuring C.C. White, co-produced with Nick Phoenix; Hollywood Choirs, co-produced with Nick Phoenix; Spaces II Reverb, co-produced with Nick Phoenix; Voices Of The Empire featuring Uyanga Bold, co-produced with Nick Phoenix; EastWest MIDI Guitar Series, co-produced with Nick Phoenix; ProDrummer 1, co-produced with Mark "Spike" Stent; ProDrummer 2, co-produced with Joe Chiccarelli; Ghostwriter, co-produced with Steven Wilson; Hollywood Solo Violin, Hollywood Solo Cello, and Hollywood Harp, co-produced with Nick Phoenix; Hollywood Strings, Hollywood Brass, Hollywood Orchestral Woodwinds, and Hollywood Orchestral Percussion, co-produced with Nick Phoenix and Thomas Bergersen. The Dark Side, co-produced with David Fridmann; and Fab Four with Beatle's engineer Ken Scott, inspired by the sounds of the Beatles. Both Fab Four and The Dark Side won M.I.P.A Awards, judged by over 100 international music magazines. EastWest has won 3 out of the last 5 NAMM TEC Awards for Best Musical Instrument Software.

1.2.2 NICK PHOENIX

Nick Phoenix joined Doug Rogers in the early days of sampling and together they have produced dozens of the most popular virtual instruments available today.

Phoenix's career has been driven by new ideas and innovation. He pioneered concepts like creating choirs that can sing the words you type on the keyboard and reverse engineered musical performances to create virtual instruments capable of flowing and expressive performances. Virtual instruments like Silk captured the "complete" sound of unusual world instruments using an innovative multi-mic, phase aligned technique. Phoenix co-produced the East-West Quantum Leap Symphonic Orchestra and Hollywood Orchestra, the two most popular complete orchestral virtual instruments ever released. These collections were the result of many talents, with Phoenix directing the performance, attitude and articulation of the orchestra. Cutting edge reverb to accompany these orchestral sounds became an obsession for Phoenix. After many years of struggling with available reverbs,

Phoenix created a method of capturing instrument specific and stage location specific convolution reverb and created Spaces and Spaces 2.

Phoenix's career as a composer has always been a huge part of what he does as a virtual instrument producer. He was involved in the birth of trailer music in the early 90s. Epic collections like Stormdrum and Voices Of The Apocalypse were created to allow him to compose huge soundscapes on a very tight schedule for blockbuster trailers. In the early 2000s, Phoenix scored over 1000 film trailers and TV ads.

Phoenix partnered with Thomas Bergersen in 2006 and started Two Steps From Hell. Two Steps From Hell is credited as starting a whole new genre of music called "Epic Music." Two Steps is currently the #1 streaming film music artist worldwide with 1.6 million YouTube subscribers. Their albums "Invincible" and "Battlecry" both went gold. They are touring Europe in 2023.

For more information, please visit: www.twostepsfromhell.com

Phoenix and Rogers have never been interested in rehashing old ideas. Every product has been an attempt to bring something new to the table. Stormdrum 3 with Mickey Hart captured unique instruments way outside the spectrum. Hollywood Pop Brass is the first pop brass collection that sounds like a hit record out of the box. Hollywood Choirs has taken the word building concept to new levels and has won numerous awards. The latest release "Forbidden Planet" is the result a 20 year journey with analogue synthesizers. It is unlike any synth plug-in ever created.

Phoenix also started a solo rock career in 2021. The band has members from John Mayer's band and Death Cab. Phoenix has described it as modern rock with classic rock undertones. It is his current passion. Phoenix has a unique website that allows you to create your own mixes of his music, among other things.

For more information, please visit: www.nickphoenix.com

1.2.3 SAULIUS PETREIKIS

Saulius Petreikis is a Lithuanian composer and wind instrument virtuoso, known for blending ancient Samogitian-Baltic harmonies with global World Music traditions. Over the past 20 years, he has released 11 original albums, contributed to more than 30 others, and performed in major international projects such as Two Steps From Hell, Hans Zimmer: A New Dimension, and The World of Hans Zimmer – An Immersive Symphony. Mastering over 50 unique wind instruments, Saulius electrifies audiences with spirit-lifting improvisations and genre-defying performances that resonate worldwide. He also composes for film, theater, and video games, collaborating with artists across disciplines to create powerful, boundary-breaking works, leaving a profound mark on the global music scene.

1.3 SUPPORT

This section provides links to a variety of help resources where you can go to get help if you encounter trouble installing your product, want to know more about a product's features, or are interested in composing tips.
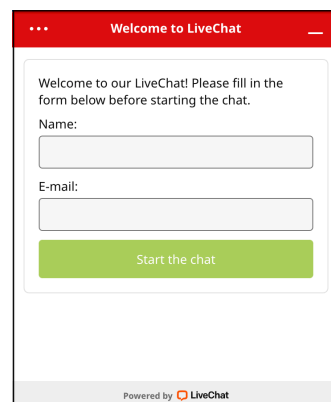
1.3.1 ONLINE RESOURCES

The EastWest Support Center allows you to:

- Live Chat with a Support Agent
- Download Software and Product Updates
- View and download manuals, guides, and FAQs

LIVE CHAT WITH A SUPPORT REP

EastWest's Support Center offers Live Chat, the fastest way to reach a Support Team Member to help resolve any technical issues you may be having.

Click on the red "Chat Now" box that appears in the lower-right corner. Fill in your name and email address, then click "Start the Chat", or if an agent is not available click "Leave a Message" by explaining your issue, and a Support Agent will respond as soon as they're available.

INSTALLATION GUIDES

Click a link below to view the Getting Started guides to help you install your product.

- ComposerCloud+ Getting Started (for subscription-based users)
- Eastwest Libraries Getting Started (for perpetual license users).

1.3.2 WATCH OUR VIDEOS

Visit EastWest Sounds on YouTube for the latest:

- Installation and setup tutorials
- Product trailers and walkthroughs
- Software walkthroughs
- Composing tips and more!

1.3.3 COMMUNITY

Visit EastWest on Facebook to get the latest announcements, and to join the discussion with other community members!

1.3.4 MANUALS

In addition to being available at the EastWest Support Center, the latest User Manuals for each product, and the Opus Software Manual are accessible directly inside the Opus Software itself.

ANCIENT KINGDOM USER MANUAL

Access the Ancient Kingdom User Manual by clicking on the USER MANUAL BUTTON located in the top-right corner of the Description Box, found in the Browse page. It focuses on topics that are specific to Ancient Kingdom.

OPUS SOFTWARE MANUAL

The Opus Software Manual is accessible by clicking on the SETTINGS MENU BUTTON in the Navigation Bar, and selecting the HELP OPTION at the bottom of the menu. It provides a comprehensive dive into all the features and controls available in Opus more broadly, beyond those specific to Ancient Kingdom.

MANUAL REFERENCES
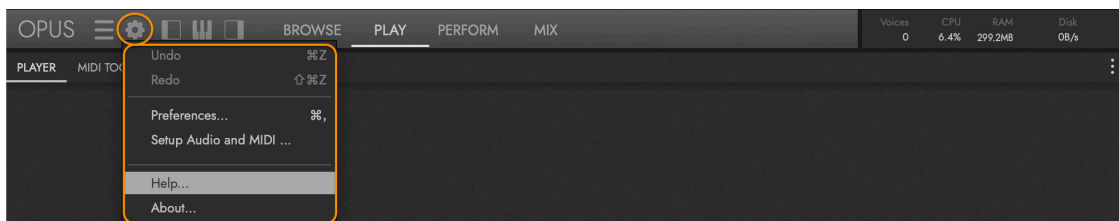
Throughout this manual there are references to sections in the Opus Software Manual that expand upon the current topic in greater detail. For example:

> OPUS SOFTWARE MANUAL | SECTION 1.1.3 PREFERENCES contains more about the settings available in the preferences window.

Interrelated topics in this manual are referenced in a similar manner, shown below.

> CONTINUE READING | SECTION 2.1.1 INSTRUMENT BROWSER for more information about how to access the instruments available in this collection.

The numbering system identifies the chapter, section, and sub-section to identify the referenced section. For instance, the 'Instrument Browser' section above is numbered 2.1.1, meaning it's from chapter 2, section 1, sub-section 1.

Use either the included chapter links that are a standard in PDF formatted documents, or use the link in the top-left area of the header on each page to reach the Contents (< CONTENTS) of the manual.

2.   DIVING DEEPER

A comprehensive look at the instruments included in Ancient Kingdom, and a breakdown of the parameters available to control the sound.

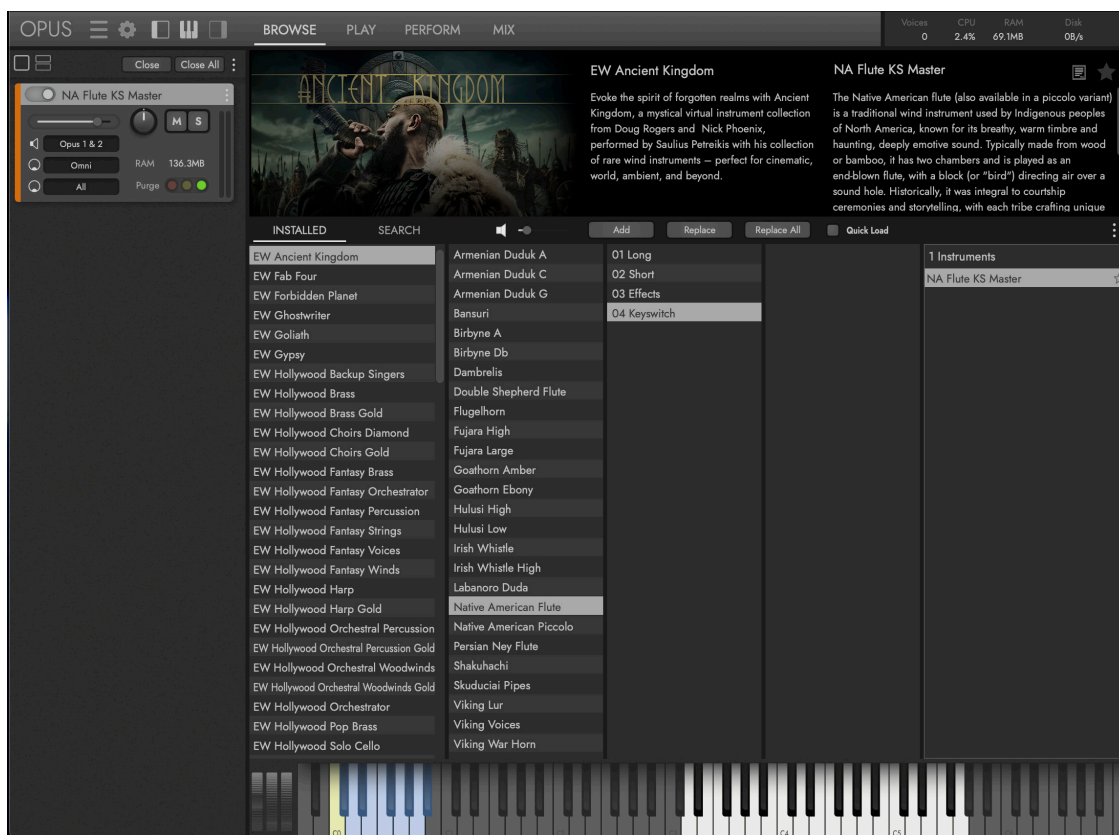### 2.1   ANCIENT KINGDOM INSTRUMENTS

A collection of 345 instruments across 26 categories, each containing detailed articulation sets and instrument combinations for ultimate playability, expressiveness, and realism.

2.2   ANCIENT KINGDOM CONTROLS

A custom user interface puts an array of controls at your fingertips, giving you the power to shape important aspects of an instrument's sound.

2.1 ANCIENT KINGDOM INSTRUMENTS

Offering unmatched expressiveness, the 26 instrument categories featured in Ancient Kingdom offer highly detailed articulations. These include long sustains with variable levels of vibrato, diverse expression types, short articulations like staccato and marcato, unique ornamental styles, effects such as swells, crescendos, trills, repetitions, and air blasts, plus true legato instruments for truly lifelike performances.

INSTRUMENT TYPES AND CATEGORIES

Ancient Kingdom appears in alphabetical order among the other EastWest Libraries that appear in the Installed mode column.

- EW Ancient Kingdom

Click on it to reveal the 26 instrument categories that appear in the column to the right.

- Armenian Duduk A
- Armenian Duduk C
- Armenian Duduk G
- Bansuri
- Birbyne A
- Birbyne Db

- Dambrelis
- Double Shepherd Flute
- Flugelhorn
- Fujara High
- Fujara Large
- Goathorn Amber
- Goathorn Ebony
- Hulusi High
- Hulusi Low
- Irish Whistle
- Irish Whistle High
- Labanoro Duda
- Native American Flute
- Native American Piccolo
- Persian Ney Flute
- Shakuhachi
- Skuduciai Pipes
- Viking Lur
- Viking Voices
- Viking War Horn

Instrument categories contains up to 5 sub-categories, each encompasses a range of articulations, including different instrument combinations and configurations.

- **LONG** generally contains sustained articulations, most of which play continuously as long as a note is held because they are looped.

- **SHORT** includes articulations of a short duration like staccato, staccato triple, marcato, repetitions (single, double, triple), and more.

- **EFFECTS** features any articulation considered to be a special technique, such as trills, air blasts, flutters, and bends, among others.

- **LEGATO** instruments contain true legato interval slurs that are sampled up to an octave in either direction from the root note within an instrument's range. This offers the most realistic legato playing available.

- **KEYSWITCH** instruments contain multiple articulations that can be switched between in real time using blue-colored "keyswitch" notes outside the instrument's key range (shown in the image above). Instruments load with a default articulation set that can be customized to fit the projects needs.

2.1.1 INSTRUMENT BROWSER

There are several ways to find instruments in the BROWSE PAGE (shown below). This includes browsing the library folders of a given product in the Installed mode, or by using a database to narrow down instrument selections by selecting attribute tags in the Search mode (where key words can also be entered directly into a search field to query specific results).
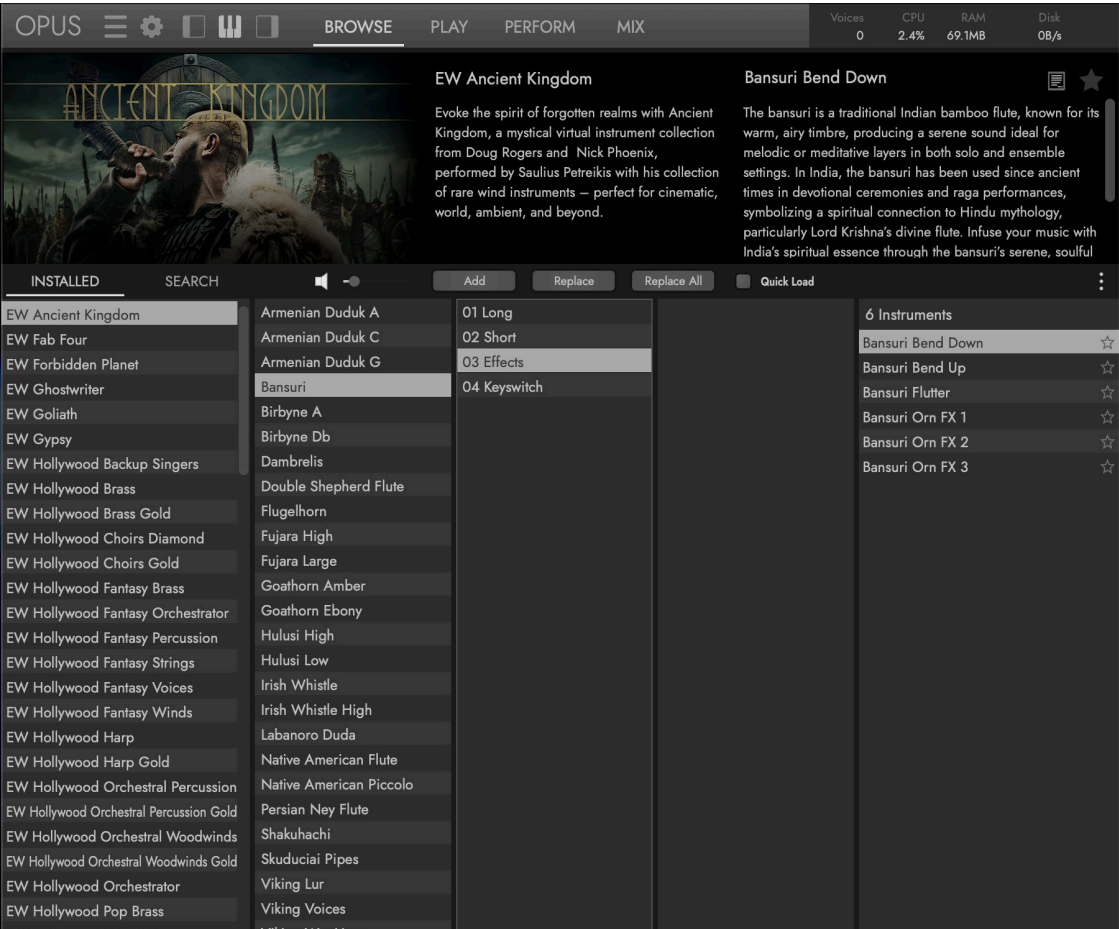
INSTALLED LIBRARIES

To browse for instruments based on the product's original instrument folder structure, click on the INSTALLED MODE button, then click on 'EW Ancient Kingdom' entry in the list of installed EastWest Libraries that populates alphabetically in the left column.

Next, click one of Ancient Kingdom's 26 instrument categories that appears in the next column to the right to view the list of sub-categories available for that instrument.

Once the library, category, and sub-category is selected, instruments will populate in the RESULTS LIST COLUMN. Double-click on an instrument to load it, which will also overwrite (replace) any previously loaded instrument.

SEARCH CATEGORIES

Click on the SEARCH MODE button to quickly narrow down the instruments by selecting attribute tags across a range of categories like Type, Style, Articulation, and more. Alternatively, you can search directly by entering text in the KEYWORD SEARCH field.
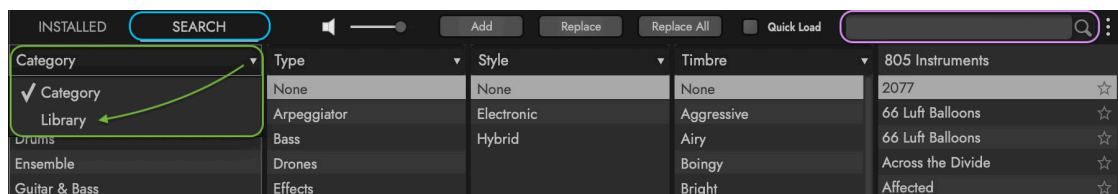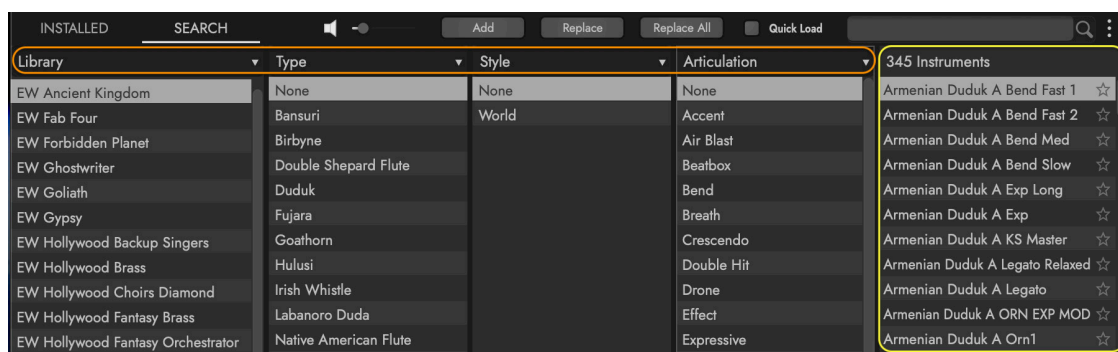

Click in the leftmost COLUMN HEADER to reveal a drop-down menu where you can select 'Library' (from the default 'Category' selection). This allows you to select tags to narrow search results down to instruments within Ancient Kingdom.

- Use the LIBRARY COLUMN to filter all instrument results down to only those included in the selected library. In this case choose 'EW Ancient Kingdom'.

- Use the TYPE COLUMN to further filter instrument results down based on instrument types. In Ancient Kingdom that includes types like Duduk, Hulusi, and Fujara.

- Use the ARTICULATION COLUMN to filter instrument results based on articulation, like 'Bend', 'Drone', and 'Expressive'.

- Use the TIMBRE COLUMN to filter instrument results based on their tone and timbre, like 'Brilliant', 'Glassy', or 'Muted'.

- Use the STYLE COLUMN to filter instrument results based on musical style or region. Instruments in Ancient Kingdom are all tagged with the 'World' attribute.

Instruments will populate the RESULTS LIST COLUMN based on the selected attribute tags (or search query). Double-click on an instrument to load it, which will also over-write (replace) any previously loaded instrument.

OPUS SOFTWARE MANUAL | SECTION 2.1 THE BROWSE PAGE contains more details on all the ways to find, preview, and load instruments.

2.1.2 INSTRUMENT RACK

To open and close the Instrument Rack that appears on the left side of the Opus user interface, click the **INSTRUMENT RACK** TOGGLE in the **NAVIGATION** BAR.
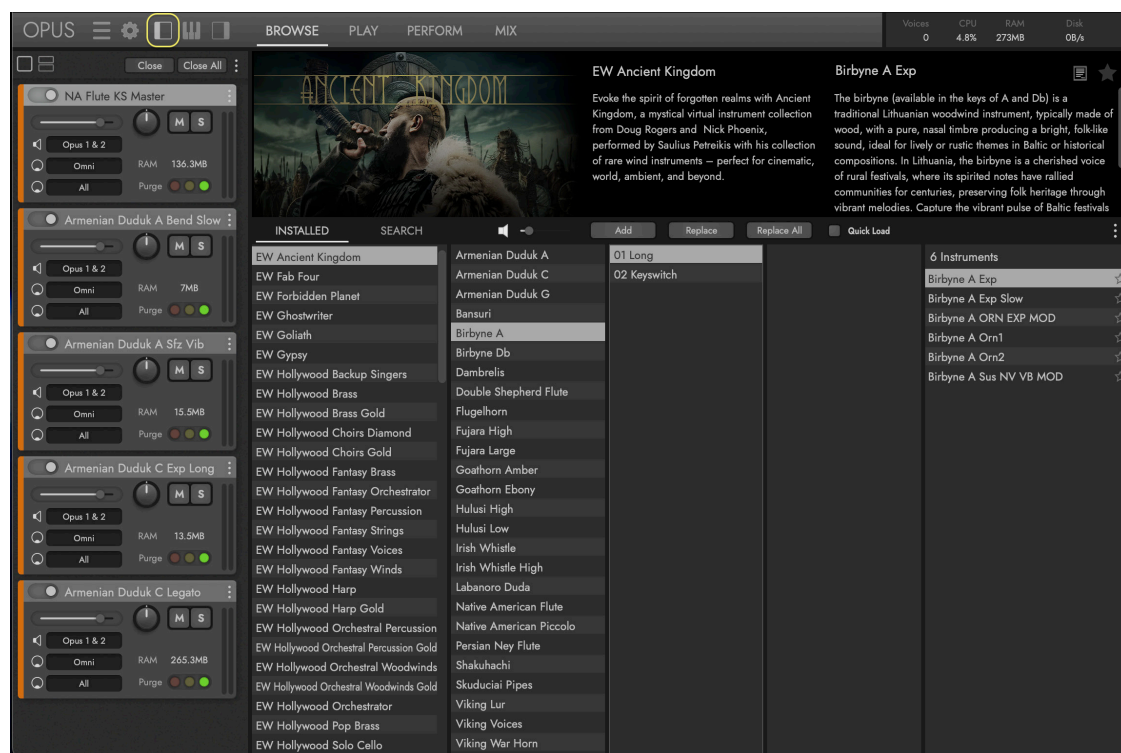
The Instrument Rack contains a few options at the top, and each loaded instrument appears in its own rack space with its Instrument Name and **ACTIVATION** SWITCH running along the top, and a variety of controls contained within.

- Use the **RACK SIZE** SELECTORS located in the top-left corner to view instruments in a full-rack view (default) with all available controls, or a half-rack view that only contains **ESSENTIAL** CONTROLS that includes volume, pan, mute and solo.

- Click the **CLOSE** BUTTON or the **CLOSE ALL** BUTTON to remove the currently selected instrument, or to remove all currently loaded instruments, respectively.

- Use the **INPUT** / **OUTPUT** MENUS to select (from the top) an instrument's audio output, MIDI channel assignment, and MIDI input port.

- Use the **PURGE** CONTROL to change an instrument's memory footprint. To remove it from memory, click the red button. The yellow light indicates notes are being loaded into memory as you play. Click the green button to load an instrument fully into memory.

2.1.3 DESCRIPTION BOX

The Description Box populates with information on the currently selected library and instrument. It's divided into 3 main sections: the `LIBRARY ARTWORK` populates on the left, the `LIBRARY DESCRIPTION` is shown in center, and the `INSTRUMENT DESCRIPTION` appears on the right.
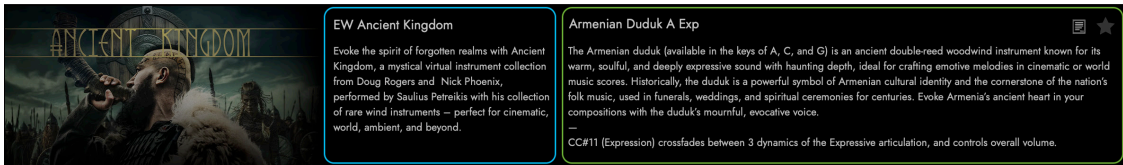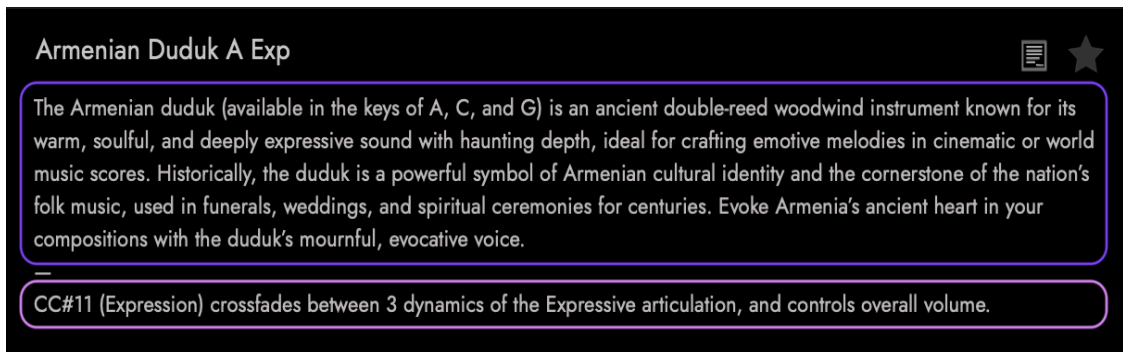

In Ancient Kingdom, Instrument Descriptions are divided into 2 parts:

- `INSTRUMENT BACKGROUND` provides a description of the instrument's construction and tone, as well as its history and cultural significance.

- `INSTRUMENT PROGRAMMING` describes the how the instrument is programmed to respond to MIDI Controls like Velocity, CC#1 (Mod Wheel), and CC#11 (Expression).

PLEASE NOTE: Depending on how the Opus software window is sized, you may have to scroll down past the 'Instrument Background' section to see the entire 'Instrument Programming' section.

LIBRARY AND INSTRUMENT DESCRIPTIONS

The library and instrument descriptions found in the Description Box are contained below. They provide an overview of the library and each unique instrument.

ANCIENT KINGDOM Evoke the spirit of forgotten realms with Ancient Kingdom, a mystical virtual instrument collection from Doug Rogers and Nick Phoenix, performed by Saulius Petreikis with his collection of rare wind instruments — perfect for cinematic, world, ambient, and beyond.

- **ARMENIAN DUDUK** (available in the keys of A, C, and G) is an ancient double-reed woodwind instrument known for its warm, soulful, and deeply expressive sound with haunting depth, ideal for crafting emotive melodies in cinematic or world music scores. Historically, the duduk is a powerful symbol of Armenian cultural identity and the cornerstone of the nation's folk music, used in funerals, weddings, and spiritual ceremonies for centuries. Evoke Armenia's ancient heart in your compositions with the duduk's mournful, evocative voice.

- **BANSURI** is a traditional Indian bamboo flute, known for its warm, airy timbre, producing a serene sound ideal for melodic or meditative layers in both solo and ensemble settings. In India, the bansuri has been used since ancient times in devotional ceremonies and raga performances, symbolizing a spiritual connection to Hindu mythology, particularly Lord Krishna's divine flute. Infuse your music with India's spiritual essence through the bansuri's serene, soulful sound.

- **BIRBYNE** (available in the keys of A and Db) is a traditional Lithuanian woodwind instrument, typically made of wood, with a pure, nasal timbre producing a bright, folk-like sound, ideal for lively or rustic themes in Baltic or historical compositions. In Lithuania, the birbyne is a cherished voice of rural festivals, where its spirited notes have rallied communities for centuries, preserving folk heritage through vibrant melodies. Capture the vibrant pulse of Baltic festivals in your music with the birbyne's lively tones.

- **DAMBRELIS** is a traditional Lithuanian jaw harp made from metal or bamboo, which produces sound by plucking a flexible tongue while holding the frame against the teeth or lips. The player's mouth acts as a resonator, shaping the tone and pitch, creating a distinctive twanging, rhythmic sound. It has been used in Lithuanian folk music for centuries, often for solo performance or accompaniment. Historically used by Baltic farmers and herders for entertainment and rituals, it represents simplicity and connection to nature, often played in intimate or ceremonial settings. Infuse your tracks with an earthy Baltic touch with the dambrelis' twanging rhythmic pulse.

- **DOUBLE SHEPHERD FLUTE** is a traditional Slavic double flute, made from wood and consisting of two parallel pipes, creating a rich, dual-layered sound with a warm, harmonious timbre and a bright upper range well-suited for pastoral or emotive themes. Its cultural significance lies in its role in community storytelling and celebrations, preserving Balkan musical identity through oral traditions. Linked to rural shepherding, it was played during long days in the fields, carrying the pulse of village life. Evoke the Balkan highlands in your compositions with the flute's soulful, harmonious tones.

- **FLUGELHORN** is a brass instrument with origins in Germany, known for its smooth, lyrical sound and rich timbre, bridging the gap between the trumpet and French horn. Its warm, mellow sound makes it ideal for majestic yet intimate themes. Developed in 19th-century Germany for military and marching bands, it later became prominent in classical and festive music, symbolizing German precision and innovation in brass design with its noble, uplifting qualities. Evoke the grandeur of Germany's festive legacy with the flugelhorn's velvety, majestic tones.

- **FUJARA** (available in high and large variants) is a Slovakian overtone flute made from wood, producing a deep, resonant timbre with natural overtones, delivering a bold, earthy sound perfect for dramatic or meditative melodies in folk or cinematic scores. Recognized for intangible cultural heritage, the fujara symbolizes Slovak folk traditions tied to pastoral life, played by shepherds in the mountains to communicate or reflect, evoking the rugged beauty of Slovak landscapes. Infuse your compositions with Slovak heritage using the fujara's deep, earthy voice.

- **GOATHORN AMBER** (also available in an ebony variant) is a traditional Lithuanian wind instrument featuring a simple design with a few finger holes. It is made from a real goat horn, sometimes adorned with amber, and produces a raw, earthy timbre ideal for adding intensity to battle themes or creating visceral ceremonial cues. In Scandinavian and Baltic cultures, goathorns were used in rituals and warfare to signal gatherings or battles, rooted in Norse traditions and symbolizing strength and ancestral connection. Evoke the Scandinavian warrior spirit in your scores with the goathorn's fierce, primal sound.

- **GOATHORN EBONY** (also available in an amber variant) is a modern variation of the traditional goathorn, crafted from dense, dark ebony wood instead of animal horn. While retaining the classic shape and playing technique, this version offers a richer, more refined tone with improved durability and resonance. It typically features a few finger holes and is used in folk and contemporary interpretations of Baltic music. Blending traditional craftsmanship with modern

materials to give a fresh voice to an ancient sound, the ebony goathorn infuses your music with Viking spirit and contemporary craft through its rich, woody tone.

- **HULUSI** (available in high and low variants) is a traditional Chinese free-reed wind instrument featuring a gourd wind chamber and bamboo pipes, including one main melody pipe and often one or two drone pipes. It produces a smooth, mellow, and haunting sound reminiscent of a clarinet, making it well-suited for lyrical melodies or atmospheric layers in world or cinematic music. Originating from the Dai and other ethnic minorities in Yunnan province, the hulusi was historically played at festivals and courtship rituals, embodying community and social harmony. Evoke China's ancient revels in your music with the hulusi's silken, lyrical tones.

- **IRISH WHISTLE** (also available in a high variant) is a simple six-holed woodwind instrument that produces a bright, clear tone, capable of expressive ornamentation and fast, intricate melodies by a skilled player. In Ireland, it is a cornerstone of traditional folk music, played at pubs, dances, and festivals since the 19th century. It represents cultural identity through storytelling, passing down tales of strength and resilience. Evoke Ireland's defiant Celtic spirit with the whistle's bright, expressive melodies.

- **LABANORO DUDA** (available in low, mid, and high variants) is a unique and rare Lithuanian bagpipe traditionally associated with the Labanoras region. It features a single drone with a melody pipe (chanter), typically made from wood and animal hide, which produces a robust, droning timbre with driving rhythmic energy. Though it nearly disappeared, recent efforts have revived both its craftsmanship and performance, making it a symbol of Lithuanian musical heritage celebrated for its cultural significance in folk dances, rural festivals, and weddings, with roots tracing back to medieval traditions. Evoke Baltic celebrations in your compositions with the Labanoro duda's earthy, rhythmic pulse.

- **NATIVE AMERICAN FLUTE** (also available in a piccolo variant) is a traditional wind instrument used by Indigenous peoples of North America, known for its breathy, warm timbre and haunting, deeply emotive sound. Typically made from wood or bamboo, it has two chambers and is played as an end-blown flute, with a block (or "bird") directing air over a sound hole. Historically, it was integral to courtship ceremonies and storytelling, with each tribe crafting unique designs to reflect spiritual connection, healing, and communal values tied to Indigenous traditions. Evoke ancestral spirits with the flute's breathy, heartfelt melodies.

- **PERSIAN NEY FLUTE** is an ancient end-blown flute made from a hollow reed with six finger holes, producing a breathy, intimate timbre and poignant, emotional sound ideal as a solo melodic voice. It is central to Persian classical music and Sufi mysticism, played for centuries in spiritual and poetic settings, evoking expressions of longing and divine connection. Infuse your scores with Persian mysticism using the ney's emotive, soulful voice.

- **SHAKUHACHI** is a traditional Japanese end-blown bamboo flute with five finger holes that creates a rich, breathy timbre, capable of producing a wide range of expressive sounds through subtle breath control and finger techniques. Originally used by Zen Buddhist monks for meditation since the 8th century, the shakuhachi is now a key instrument in Japanese classical, folk, and contemporary music, embodying the spiritual discipline and tranquility central to Japanese Zen tradition. Evoke Japan's meditative serenity with the shakuhachi's raw, soulful call.

- **SKUDUCIAI PIPES** are traditional Lithuanian panpipe-like instruments made from wood or reeds, producing a delicate, airy quality with a woody timbre that adds subtle, organic textures. They are an important part of Lithuania's cultural heritage, played in folk festival ensembles practicing ancient polyphonic traditions. Their origins in rural villages tie them to communal harmony and nature. Evoke Lithuania's ancient rural spirit in your scores with the Skuduciai's gentle, airy tones.

- **VIKING LUR** (available in different instrument ranges) is an ancient Scandinavian and Baltic wind instrument made from bronze or wood and shaped in a long, curved form resembling an animal horn. With no finger holes, it plays natural harmonics giving it a bold, brassy timbre with a haunting, resonant tone ideal for epic fanfares and battle themes. Dating back to the Bronze Age, lurs are iconic symbols of early Nordic musical heritage, used in ancient traditions to signal important events or rituals and unite communities in ceremony. Evoke Viking glory in your compositions with the lur's commanding, regal tones.

- **VIKING VOICES** of the Norse people during the Viking Age were often tied to storytelling, rituals, and communal gatherings. Viking voices produce a raw, guttural timbre with primal expressions, taking the form of chanting as part of rituals, rhythmic recitation, mythic storytelling, and melodic forms rooted in oral tradition. They form a vital part of Norse cultural and spiritual life, evoking ancestral spirits and collective strength. Evoke ancestral hymns in your compositions with the raw, primal depth of Viking voices.

- **VIKING WAR HORNS** is a traditional Nordic signaling instrument, typically carved from animal horn or wood, which produces a deep, commanding sound whose power belies its simple design. During the Viking Age, war horns — symbols of courage and calls to action — were used to communicate across great distances, rallying warriors, signaling attacks, and initiating gatherings and sacred rituals. Evoke the Viking marauder's spirit in your compositions with the war horn's deep, resonant blast.

INSTRUMENT PROGRAMMING

Instruments in Ancient Kingdom contain numerous articulations, dynamics, round robins, and more, which are combined in unique and different ways based on its intended playability.

Look in the lower half of an `INSTRUMENT` DESCRIPTION (you may have to scroll down depending on the zoom level of Opus) to find the `INSTRUMENT` PROGRAMMING notes to learn how an instrument is programmed to respond to your playing and MIDI controls.

The following example is for the Armenian Duduk A Orn 1 instrument:

> Playing non-legato (disconnected) will playback the Ornamental articulation, while playing legato (connected) will playback the Sustain articulation. CC#1 (Mod Wheel) crossfades between the Sustain Non Vibrato and Sustain Vibrato articulations. CC#11 (Expression) crossfades between up to 3 dynamics of the Ornamental and Sustain articulations, and controls overall volume.

The programming descriptions describe how an instrument responds to playing style, like what samples playback when playing connected notes (legato) versus playing in a disconnected fashion (non-connected).

It also describes how an instrument responds to MIDI Velocity and Control Change messages (CCs), identifies Round Robin (RR) instruments, and describes how Keyswitch (KS) instruments behave.

Described below are some terms and abbreviations used in the programming notes.

- **VELOCITY** controls dynamic levels in short instrument articulations (eg: staccato), while also influencing overall volume.

- **MOD WHEEL (CC#1)** controls varying levels of vibrato levels, when available, and in MOD instruments it is also used to select between articulations.

- **EXPRESSION (CC#11)** controls overall volume, and where more than one dynamic exists, cross-fades between multiple dynamic layers.

- **ROUND ROBIN (RR)** followed by a number (eg: RRx4) refers to the number of note repetitions an articulation will cycle through before repeating. This adds to realism when hearing the same note played repeatedly.

- **KEYSWITCH (KS)** instruments have a range of blue-colored notes that switch an instrument between its various articulations (with the current articulation selection in yellow).

2.1.4 ARTICULATIONS

This section includes a list of articulations included in Ancient Kingdom, broken down by instrument section and articulation sub-category.

ANCIENT KINGDOM

This list includes a list of the articulations included in Ancient Kingdom, but does not include how they are programmed into various instrument types and combinations that accommodate different playing styles and purposes. For instance, keyswitch ('KS') instruments that allow you to quickly switch between multiple articulations in real-time using notes outside the sampled range.

> **CONTINUE READING** | SECTION 2.1.3 DESCRIPTION BOX 'Instrument Programming' for details on how articulations are programmed into instruments and performances to respond to various playing styles and MIDI controls.

- **ARMENIAN DUDUK A**

    Long

    Expressive
    Expressive Long
    Ornamental 1
    Ornamental 2
    Sustain Vibrato

    Effects

    Bend Fast 1
    Bend Fast 2
    Bend Medium
    Bend Slow
    Sforzando Vibrato

    Legato

    Legato

- **ARMENIAN DUDUK C**

    Long

    Expressive
    Expressive Long
    Ornamental 1
    Ornamental 2
    Sustain Non Vibrato
    Sustain Vibrato
    Swell Vibrato

Shorts

Marcato Vibrato RR
Sforzando RR

Effects

Bend Fast
Bend Medium
Bend Slow

Legato

Legato

- **ARMENIAN DUDUK G**

   Long

   Expressive
   Expressive Long
   Ornamental 1
   Ornamental 2
   Ornamental 3
   Ornamental 4
   Sustain Vibrato
   Sustain Vibrato Accent

   Effects

   Bend 1
   Bend 2
   Crescendo 1
   Crescendo 2
   Crescendo 3
   Hairpin

   Legato

   Legato

- **BANSURI**

   Long

   Air Blast
   Expressive
   Expressive Slow
   Ornamental 1
   Ornamental 2
   Sustain Accent
   Sustain Vibrato

   Short

   Staccato RRx8

Effects
Bend Down
Bend Up
Flutter
Ornamental FX 1
Ornamental FX 2
Ornamental FX 3

- **BIRBYNE A**

Long

Expressive
Expressive Slow
Ornamental 1
Ornamental 2
Sustain Non Vibrato
Sustain Vibrato

- **BIRBYNE Db**

Long

Expressive
Expressive Slow
Ornamental 1
Ornamental 2
Sustain Non Vibrato
Sustain Vibrato

- **DAMBRELIS**

Long

Multi Pluck
Performance
Pluck

Effects

Beatbox
Breath
FX
Flutter

- **DOUBLE SHEPHERD FLUTE**

Long

Drone
Expressive 1
Expressive 2
Ornamental 1
Sustain Accent

Sustain Non Vibrato
Sustain Vibrato

Shorts
Staccato RRx7

Effects
Flutter
Overtone RR

- **FLUGELHORN**

  Long
  Expressive
  Expressive Accent
  Expressive Slow
  Expressive Slow Vibrato
  Sustain Non Vibrato
  Sustain Vibrato

  Legato
  Legato

- **FUJARA HIGH**

  Long
  Expressive 1
  Expressive 2
  Expressive 3
  Sustain Accent
  Sustain Non Vibrato
  Sustain Vibrato
  Sustain Vibrato Finger

  Shorts
  Repetitions Double
  Repetitions Single
  Repetitions Triple
  Staccato RRx4

  Effects
  Crescendo Overtone
  Trill
  Trill Double
  Trill Triple

- **FUJARA LARGE**

  Long
  Expressive 1

Expressive 2
Expressive 3
Sustain Accent
Sustain Non Vibrato
Sustain Vibrato
Sustain Vibrato Finger

Shorts
Repetitions Double
Repetitions Single
Repetitions Triple
Staccato RRx4

Effects
Crescendo Overtone
Trill
Trill Double
Trill Triple

- **GOATHORN AMBER**

   Long
   Expressive
   Ornamental 1
   Ornamental 2
   Sustain Non Vibrato
   Sustain Vibrato

   Effects
   Flutter

   Legato
   Legato

- **GOATHORN EBONY**

   Long
   Expressive 1
   Expressive 2
   Expressive 3
   Ornamental 1
   Ornamental 2
   Sustain Non Vibrato
   Sustain Vibrato

   Shorts
   Marcato

- **HULUSI HIGH**

  Long

  Expressive
  Ornamental 1
  Ornamental 2
  Ornamental 3
  Sustain Accent
  Sustain Non Vibrato
  Sustain Vibrato

  Shorts

  Marcato
  Staccato RRx4
  Staccato Triple RRx4

  Effects

  Glissando Down
  Glissando Up
  Glissando Up Double
  Trill

- **HULUSI LOW**

  Long

  Expressive
  Ornamental 1
  Ornamental 2
  Ornamental 3
  Sustain Accent
  Sustain Non Vibrato
  Sustain Vibrato

  Shorts

  Marcato
  Staccato RRx4
  Staccato Triple RRx4

  Effects

  Glissando Down
  Glissando Up
  Glissando Up Double
  Trill

- **IRISH WHISTLE**

  Long

  Expressive 1
  Expressive 2
  Expressive 3

Ornamental 1
Ornamental 2
ReAttack
Sustain Accent
Sustain Non Vibrato
Sustain Vibrato

Shorts
Staccato RRx8

Effects
Bend Down
Bend Up
Expressive Glissando

- **IRISH WHISTLE HIGH**

  Long
  Expressive
  Ornamental 1
  Ornamental 2
  Ornamental 3
  ReAttack
  Sustain Accent
  Sustain Non Vibrato
  Sustain Vibrato

  Shorts
  Staccato RRx8

  Effects
  Bend Down
  Bend Up

- **LABANORO DUDA (LOW, MID, HIGH)**

  Long
  Drones
  Ornamental 1
  Ornamental 2
  Ornamental 3
  Sustain Non Vibrato
  Sustain Vibrato

  Effects
  Bend Up

- **NATIVE AMERICAN FLUTE**

  Long
  Ornamental 1
  Ornamental 2
  Sustain Accent
  Sustain Vibrato
  Sustain Vibrato Trail

  Shorts
  Staccato RRx4

  Effects
  Bend Down
  Bend Up
  Flutter
  Flutter Falls
  Trill

- **NATIVE AMERICAN PICCOLO**

  Long
  Ornamental 1
  Ornamental 2
  Sustain Accent
  Sustain Non Vibrato
  Sustain Vibrato
  Sustain Vibrato Trail

  Shorts
  Staccato RRx4

  Effects
  Bend Down
  Bend Up
  Flutter
  Trill

- **PERSIAN NEY FLUTE**

  Long
  Expressive
  Ornamental 1
  Ornamental 2
  Ornamental 3
  Sustain Accent
  Sustain Non Vibrato
  Sustain Vibrato

Shorts
Staccato Ornamental RR
Staccato RRx6

Effects
Trill
Legato
Legato

• **SHAKUHACHI**

Long

Expressive Traditional
Flutter Accent
Ornamental 1 RR
Ornamental 2 RR
Overblown RR
Sforzando Vibrato RR
Sustain Non Vibrato
Sustain Non Vibrato Tongue
Sustain Vibrato Traditional
Sustain Vibrato Traditional Tongue
Sustain Vibrato Western
Sustain Vibrato Western Tongue

Shorts

Lyrical RR
Ornamental Fall RR

Effects

Air Blast 1 RRx4
Air Blast 2 RRx4
Flutter Tongue
Repetitions Breath
Trill Up

• **SKUDUCIAI PIPES**

Long

Sustain Accent
Sustain Non Vibrato
Sustain Vibrato

Shorts

Staccato RRx8

• **VIKING LUR**

Long

Crescendo
Sustain Non Vibrato
Sustain Vibrato

Shorts

Staccato RRx4

Effects

Bend
Flutter

- **VIKING VOICES (1-5)**

     Long

     Sustain
     Sustain RR

     Effects

     Adlibs
     Flutter Tongue
     Throat (Voice 4)

- **VIKING WAR HORNS**

     Long

     Crescendo
     Sustain Non Vibrato
     Sustain Vibrato

     Shorts

     Staccato RRx4

     Effects

     Bend
     Flutter

2.2 ANCIENT KINGDOM CONTROLS

An array of controls populate Ancient Kingdom user interface (shown below), which is found by clicking on the PLAY PAGE SELECTOR in the NAVIGATION BAR to enter the Play page, where the PLAYER SUB-PAGE is selected by default.

In addition to the main Player sub-page (default), there are additional sub-pages within the Play page that feature their own array of controls. They are described briefly later in this section, and thoroughly in the Opus software manual. They include:

- **MIDI TOOLS SUB-PAGE** features a suite of MIDI Tools that offer a range of MIDI processing options, like transposition, MIDI compressor, and more.

- **AUTOMATION SUB-PAGE** populates with controls that allow you to add movement to an instrument by automating their parameters in a DAW, or program your MIDI controller to control and record them into a DAW in real-time.

- **ARTICULATIONS SUB-PAGE** becomes available when an instrument that contains multiple articulations is loaded. This includes keyswitch ('KS') instruments like the Armenian Duduk A KS Master from Ancient Kingdom (shown above).

2.2.1 PLAYER SUB-PAGE

The Player sub-page contains all of Ancient Kingdom's main controls, like Moods, Articulations, Microphones, MIDI Control, and more.

The Ancient Kingdom user interface is divided into 4 main areas:

- **CENTER PANEL** AREA features 3 selectable views. Library (left) features artwork for the selected instrument. Articulations (center) displays the articulations for the current instrument (no button is available if multiple articulations are not preset). Mic Positions shows the sound stage and an instrument's microphone positions, which light up indicating they are currently loaded.

- **LEFT PANEL** AREA (from top) includes the Mood, Performance, Sensitivity, MIDI Control, and Envelope sections.

- **RIGHT PANEL** AREA (from top) features the Stereo Double, Tune (and Microtuning), Reverb, Microphones, and Master output sections.

- **VIRTUAL KEYBOARD** AREA shows the key range of an instrument in white keys, and the articulation selectors of keyswitch (KS) instruments in blue keys (with the currently active articulation selection in yellow).

MOODS

Customize each instrument's sound using Moods, which modify settings like microphone mix, reverb, scripts, and more. The color of the user interface will change based on the selected mood preset.

- **CLASSIC** is the default mood selection. Click the **CLASSIC MOOD** BUTTON for the default sound of Ancient Kingdom, with settings that are well suited for a balanced tone. It features the Close and Main microphone positions, the latter of which includes a decca-tree and outrigger microphone configuration, providing a well-balanced, unified sound. The reverb is a 'Southern California Hall' selection.

- **SOFT** is suited for more intimate passages, when a softer touch is called for. Click the **SOFT MOOD** BUTTON to change the instrument settings to the Mid and Surround microphone positions, with the 'Hollywood Hall' reverb loaded.

- **EPIC** gives you a sound suited for your next fantasy adventure cue. Click on the **EPIC MOOD** BUTTON to change the instrument settings to achieve more presence by enabling the Close and Surround microphones positions paired together, with the 'Live Cathedral' reverb as the selection of choice.

OPUS SOFTWARE MANUAL | SECTION 2.2 THE PLAY PAGE expands on this topic by explaining how to save instrument settings as user 'Snapshot' presets.

CENTER DISPLAY

This area can switch between 3 views: Library, Articulations, and Mic Positions. Click the buttons that appear at the bottom of the Center Display to switch between them.

- **LIBRARY** shows a graphic representation for the different instrument types in Ancient Kingdom, with varied color themes that reflect an instrument's currently selected Mood.
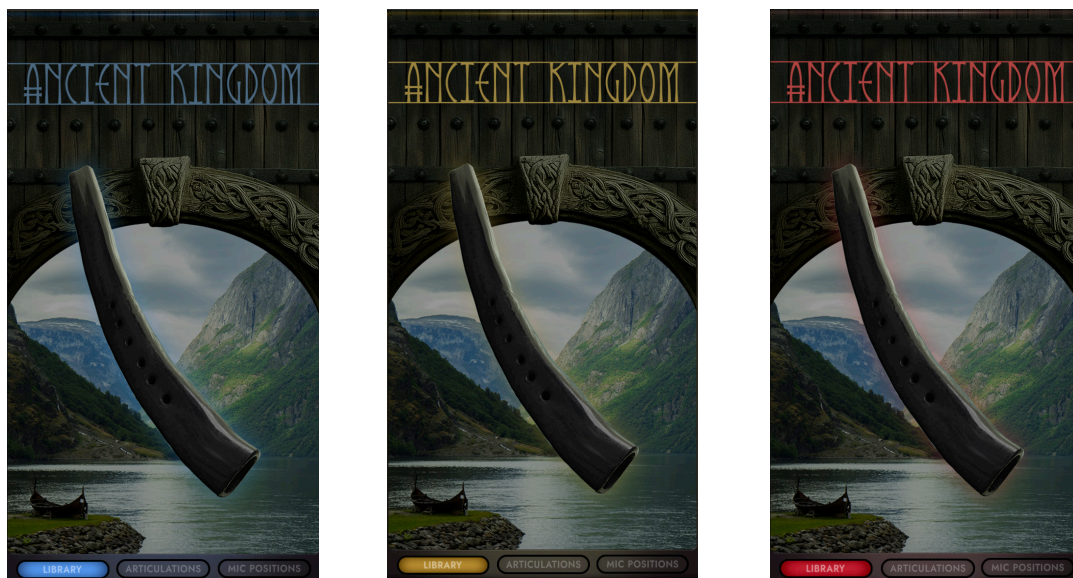
- **ARTICULATIONS** shows all the available articulations for a given instrument, such as KS (Keyswitch) instruments that use blue-colored keys outside an instrument's playable range to select between articulations.

  Each articulation appears in the list with controls to change their load status and volume, and to view their keyswitch assignment.

  The **LOAD** BUTTON on the left can be used to turn on and off an articulation, loading or unloading it from memory (RAM). The **VOLUME** KNOB can be used to adjust the loudness of each articulation. In the center of each row is the **ARTICULATION** NAME. On the right is the **KEYSWITCH** ASSIGNMENT, which selects a given articulation based on the selected options in the **ARTICULATIONS SUB-PAGE**.

> **CONTINUE READING** | **SECTION 2.2.4** ARTICULATIONS SUB-PAGE contains more details about the various controls available to manage articulations.

- **MICROPHONE POSITIONS** display the instrument sound source as a central node located at the top of the display from which sound waves emanate out from.

The 4 microphone positions are labeled with a single letter abbreviation, and are located in various proximities on the sound stage relative to the instrument they captured. The 4 FX mixes are aligned along the bottom of the sound stage, and contain groundbreaking signal paths that employ various innovative techniques.

Both microphone positions and FX mixes and can be clicked to toggle their load and unload states, lighting up when active.

PLEASE NOTE: Continue to the 'Microphones' section below to learn how to control the volume, pan, mute/solo, on/off state of each microphone position and FX mix.

CLOSE MICROPHONES (C) are placed in front of the instrument, close enough to capture its presence and detail, but far enough away to allow the room to breathe.

MID MICROPHONES (m) are placed in front of each instrument, slightly distanced in the center of the room, providing definition without the sound of close proximity.

MAIN MICROPHONES (M) are setup in a Decca tree configuration, combined with 2 outriggers microphones on either side. They are placed front and center, slightly above the instruments to capture a unified sound that is both balanced and full.

SURROUND MICROPHONES (S) are placed high and far back at either end of the sound stage. This creates a lush sound that lacks definition, but which adds dimension and depth when mixed in with other microphone positions.

FX MIXES (FX1-FX4) contain four groundbreaking signal paths that employ various innovative techniques using amplifiers, vibration enhancers, metallic surfaces, distortion amplifiers, megaphones, tubes, and rotating speakers to create a dynamic and immersive auditory experience.
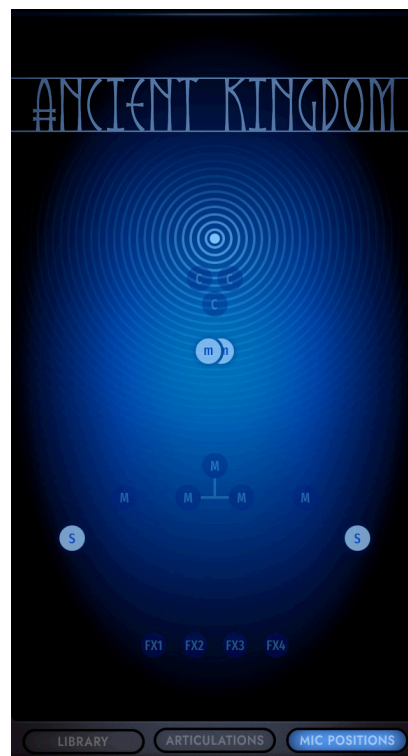
MICROPHONES

The MICROPHONES AREA in Ancient Kingdom features 4 microphone positions, and 4 FX mixes. Each have their own channel strip with controls for volume, panning, load state, and mute/solo, allowing you to independently control the mix of microphone and FX mixes to create a custom blend that is tailored to your project.

Use the MICS/FX TOGGLE button to switch between the traditional microphone position channels and the FX mix channels, as only 4 channels are displayed in the Microphones area at a given time.

Click on the light at the bottom of each of the channel faders to load or unload a microphone or FX mix channel from memory.

PLEASE NOTE: You can also load and unload them from memory by clicking on microphone and FX mix buttons from the 'Mic Positions' view in the Center Display, described in the previous section above.

MASTER CHANNEL

This section controls an instrument's audio output, allowing you to adjust the volume, pan, and mute/solo controls. There are also drop-down menus to change the Output of an instrument to one of up to 16 stereo pairs, and to change the Channel Routing to a variety of different channel configurations (stereo, mono, etc).

AMP ENVELOPE

This section is used to control an instrument's global volume over time. It contains a standard 5-stage envelope (attack, hold, decay, sustain, and release), with an additional **CURVE** KNOB that changes the attack stage from its default linear setting (center) to either concave (left), or convex (right) curve.

Use the **RELEASE TRAILS** BUTTON (shown turned off in the center) to turn an instrument's release trails on and off. Release trails are the very ends of notes, which leave a reverb tail with specific decay characteristics based on the microphone and space. In some cases, disabling them and instead using convolution reverb is a useful option.

STEREO DOUBLE

This effect widens the stereo image by adding in a source from either the right or left side of the stereo image.

PLEASE NOTE: The Stereo Double effect will only work when the **CHANNEL SOURCE** is set to 'Stereo' in the Master section (the default setting).

REVERB

Our celebrated convolution reverb uses impulse responses (IRs) from real spaces, and convolves it with the input signal to simulate that sound of playing the source in the given space. Use the **MASTER REVERB BUTTON** to apply the selected reverb to all instruments within an instance of Opus.

OPUS SOFTWARE MANUAL | SECTION 2.4.3 EFFECTS LIST   contains in depth coverage of the convolution reverb, and others available in the effects suite in Opus.

TUNE

This section contains controls for coarse, fine, and micro tuning controls. To adjust global tuning in semitone (half-step) increments, use the `TRANSPOSE BUTTONS` up to +/- 24 semitones (2 octaves) in either direction. To change global tuning, use the `FINE TUNE KNOB` to modify it up to 100 cents (1 semitone) in either direction.

Click in the `SCALE MENU` to change an instrument's tuning scale from the default 'Western' option, which tunes the 12 notes in each octave to the traditional Western tuning scale, to a non-western tuning scale, where the 11 non-root notes in an octave are pitched according to the selected tuning scale.

The `ROOT MENU` allows you to select the root note (lowest note of a scale) to which all other note intervals in the scale are based on.

The `INSPECTOR VIEW SELECTOR` opens the Inspector panel on the right, where these tuning controls (among other parameters) can also be found under the `INSTRUMENT PROPERTIES` sub-heading.

These microtuning scales are also available in other EastWest Libraries like Ra and Silk, making it easy to combine authentic non-western scales using world instruments from multiple libraries.

`PLEASE NOTE:` Scales use either all 12 notes within an octave, or limit the number of notes in an octave to authentically reproduce the tuning scale (while doubling the notes that do exist in the scale to avoid keys with no samples).

SENSITIVITY

The Sensitivity curve scales incoming note MIDI Velocity, changing the responsiveness of your MIDI controller's keyboard sensitivity. With the default linear setting shown in the center, there is no MIDI Velocity scaling. With the concave curve shown on the left, a MIDI velocity input is less responsive (more force is required to reach maximum velocity), and with the convex curve shown on the right, a MIDI velocity input is more responsive (less force is required to reach maximum velocity).
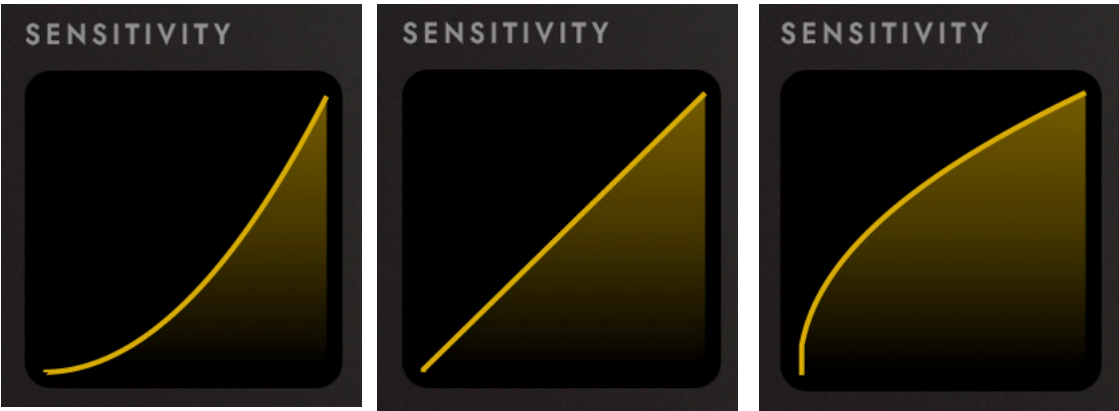
MIDI CONTROLS

The MIDI Control area displays all the available MIDI Continuous Controllers (CCs) for the loaded instrument, which handle with the most fundamental aspects of how to control sampled instruments in terms of volume, dynamics, vibrato, and more. Effectively using these controls is essential to writing convincing parts, and creating realistic performances.

MIDI CCs can be written directly into the sequencer of your DAW, allowing you to program a piece with specific controller movements, or assigned to the knobs and sliders of a MIDI controller, allowing you to play and record controller movements that affect volume, dynamics, and vibrato in real-time.

Composers use both inputs fluidly, recording volume and dynamics to create expressive performances, editing the recorded MIDI for polish, and programming Keyswitches (KS) and other controls directly into the DAW's sequencer.

MIDI CONTROL #	
Modulation wheel	1
Legato Time	5
MIDI Volume	7
MIDI Pan	10
Expression	11
Con Sordino On	15
True Legato: Mono	22
Repetition: Reset RR	36
Repetition: Sustain	64
Portamento On	65
Legato On	68
Repetition On	69

PERFORMANCE

The Performance section contains several performance scripts that change the sample playback behavior of an instrument in various ways. Some are best applied to particular instruments to achieve certain effects, while others only appear when an instrument programmed with a particular script is loaded.

- **HOW TO AUTOMATE SCRIPTS** In addition to simply clicking on the user interface to activate a performance script, they can also be controlled by sending MIDI Continuous Controller (CC) data to the specified controller lane.

  MIDI CCs can be written directly into the sequencer of your DAW as well as assigned to the knobs and sliders of a MIDI controller, allowing you to program a piece with specific commands while playing and recording controller movements in real-time.

  Use the MIDI CC number that is assigned to a script, and send MIDI Control data between the values listed in the table below to automate that script. If no MIDI CC value is present, the script retains its default setting.

MIDI Continuous Controllers (CCs)			
CC	Performance Script	MIDI CC Values (0 - 63)	MIDI CC Values (64 - 127)
5	Legato / Portamento Time	CONTINUOUSLY VARIABLE (0-127)	
15	Con Sordino	OFF	ON
22	True Legato	Polyphonic	Monophonic
36	Round Robin Reset	Any Value Triggers Reset (1-127)	
65	Portamento Script	OFF	ON
68	Legato Script	OFF	ON
69	Repetitions Script	OFF	ON

Each script is described in detail in the paragraphs below, including how the script affects sample playback, and how automate it using MIDI Continuous Controllers (CCs).

- **PORTAMENTO** emulates portamento playing by forcing monophonic playback, and forming a continuous pitch slide from one note to another. You can make this effect more or less pronounced by adjusting the 'Time' knob in the Performance section, which can also be controlled by sending values on a scale between 0 (least pronounced) and 127 (most pronounced) to MIDI CC 5.

  If you wish to have two concurrent legato lines played by the same instrument, a second instance of that instrument should be loaded. However, if your writing calls for both legato (monophonic) and non-legato (polyphonic) writing by the same in-

strument, you can enable and disable the Portamento script by sending values between 0-63 (OFF) and 64-127 (ON) to MIDI CC 65.

- **LEGATO** emulates legato playing by forcing monophonic behavior, and adjusting note timing with no significant silence between them in order to produce smooth melodic lines. You can make this effect more or less pronounced by adjusting the 'Time' knob in the Performance section, which can also be controlled by sending values on a scale between 0 (least pronounced) and 127 (most pronounced) to MIDI CC 5.

  If you wish to have two concurrent legato lines played by the same instrument, a second instance of that instrument must be loaded. However, if your writing calls for both legato (monophonic) and non-legato (polyphonic) writing by the same instrument, you can enable and disable the Portamento script by sending values between 0-63 (OFF) and 64-127 (ON) to MIDI CC 68.

  PLEASE NOTE: The portamento and legato scripts are only emulations of these techniques, and do not playback "true" portamento or legato interval samples. That is reserved for instruments in the Legato folders, which use the 'Monophonic True Legato' performance script described below.

- **TRUE LEGATO** is enabled by default on instruments that use "true" portamento and legato samples, where each portamento and legato interval is meticulously sampled for ultimate realism. It forces monophonic playback (by default), and uses MIDI Note Velocity to adjust the timing of the legato transition playback, resulting in a looser or tighter feel depending on how hard or soft you play.

  Playing softly (around a Note Velocity range of 50-60) will result in a longer legato transition time, allowing the melody to breathe more. Playing more forcefully (around a Note Velocity range of 110-127), will result in a shorter legato transition time, tightening up the timing between notes. When Note Velocity is used to control Legato Speed, it does not affect loudness.

  The forced monophonic behavior can be turned on and off by sending values to MIDI CC 22 between 0 and 63 to enable polyphony, and between values 64 and 127 to enable monophonic behavior. Note Velocity will continue to affect legato transition time unless the script is turned off.

  PLEASE NOTE: Disabling monophonic behavior runs the risk of inadvertently playing back unwanted legato transitions when there is more than one melodic line being played.

- **REPETITION** causes repeating notes to sound slightly different, avoiding the sense of mechanical repetition that occurs when a single sample is played consecutively on the same pitch (also referred to as the "machine gun" effect).

  For any articulation, the repetition script will make the sound a little different on each repetition, giving it a more human feel. To achieve realistic results, the approaches listed below are employed based on the instrument type it is being ap-

plied to, including how much variability within each approach is allowed. Some instruments randomly use both approaches, while others may use only one of them.

The first approach is to detune the sample a few cents (hundredths of a semitone) higher or lower, and the second approach is to use the sample for a nearby note, and retune it to the needed pitch.

PLEASE NOTE: The Repetition script solves the problem of mechanical repetition by applying randomized effects to an existing instrument, while Round Robin (RR) Reset solves this problem in a consistent manner (where the results sound identical when playing back your sequence). Use accordingly based on whether consistency is important.

- **ROUND ROBIN RESET** is used in conjunction with Round Robin (RR) instruments that use a sampling technique of recording multiple takes of the same note (played in a similar manner) to capture the inherent variation from one to the next, and to avoid the unnatural sound of the same note (and identical sample) playing repeatedly. Any instrument with an "RR" in its name uses round robin technology. Instruments containing "RR" contain 2 Round Robin sample per note, while those with an (RRx3), (RRx4), etc, use 3, 4, or more sample variations per note.

While RR instruments solve the problem of repetition, RR Reset solves to problem of inconsistent playback. The reason being is that Opus remembers which sample should be played the next time a note sounds. If a round robin patch contains two samples, A and B, and a piece uses that note 3 times over the whole piece, the playback will be A B A. When the piece is played again from the beginning, the second playback will be subtly different, playing BAB, because that's next in order based on the last RR note that was played.

You can manually trigger this reset by clicking on the Round Robin Reset button at anytime in the Performance section, or by entering any MIDI CC number not currently in use into the 'Reset Controller' dialog found in the Opus Settings Menu under Preferences / MIDI / Round Robin. Once entered, click 'OK' to apply the settings, and then send any value (between 1-127) to the assigned MIDI CC number to trigger the Round Robin Reset.

It is most useful to automate this control so your sequence will playback consistently each time. For instance, if you frequently play a sequence from any arbitrary spot in the middle, you may want a round robin reset at important positions throughout the sequence to force a particular order of RR samples to playback.

2.2.2 MIDI TOOLS SUB-PAGE

A suite of MIDI Tools are available that offer a range of MIDI processing options.

Click on the PLAY PAGE SELECTOR in the NAVIGATION BAR , then click on the MIDI TOOLS SUB-PAGE SELECTOR in the PALETTE MENU to enter the MIDI Tools sub-page.

Click in the MIDI TOOL MENU in the secondary PALETTE MENU to open a menu with a list of available MIDI Tools, then click on one to load it.
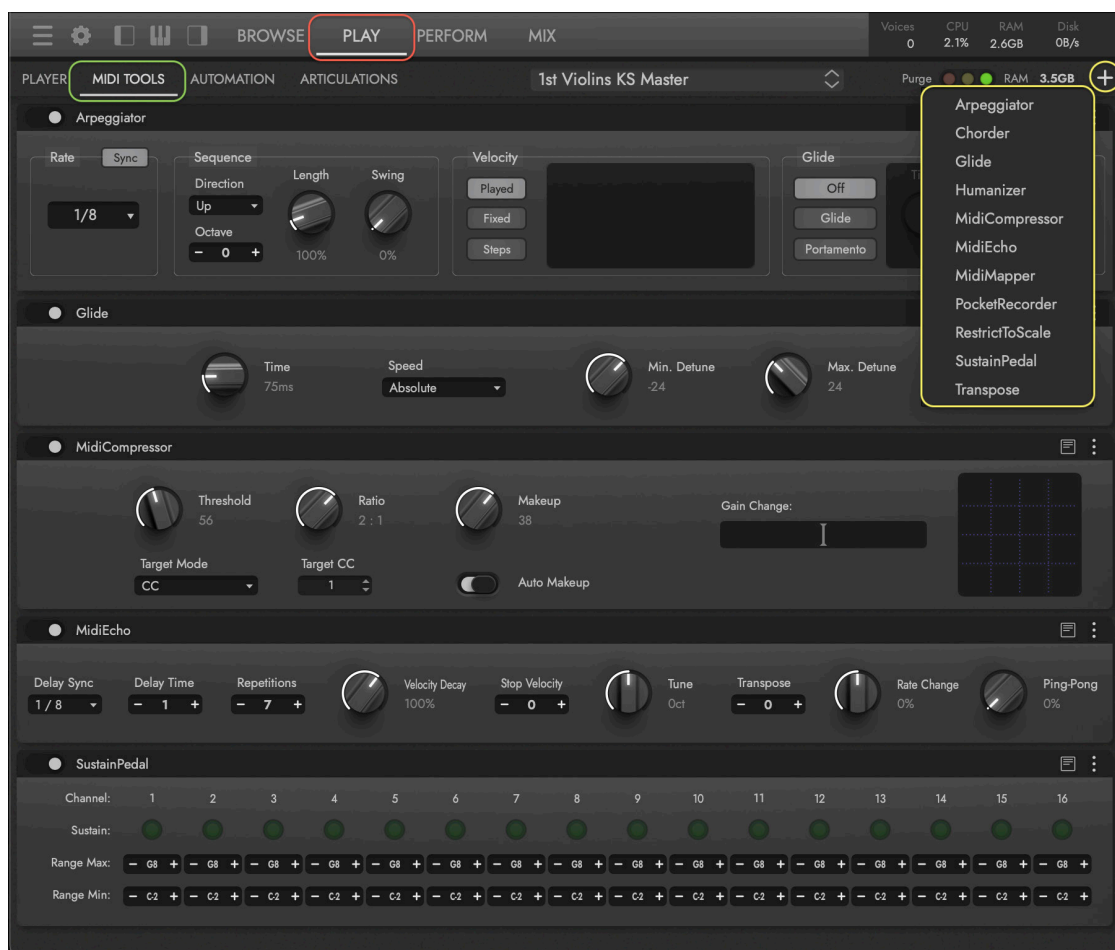

OPUS SOFTWARE MANUAL | SECTION 2.2.2 MIDI TOOLS SUB-PAGE contains more information about each MIDI Tool and all the options available in this sub-page.

2.2.3 AUTOMATION SUB-PAGE

Add movement to an instrument by automating their parameters in a DAW, or program your MIDI controller to control and record them into a DAW in real-time.

Click on the **PLAY PAGE** SELECTOR in the **NAVIGATION** BAR , then click on the **AUTOMATION SUB-PAGE** SELECTOR in the **PALETTE** MENU to enter the Automation sub-page.
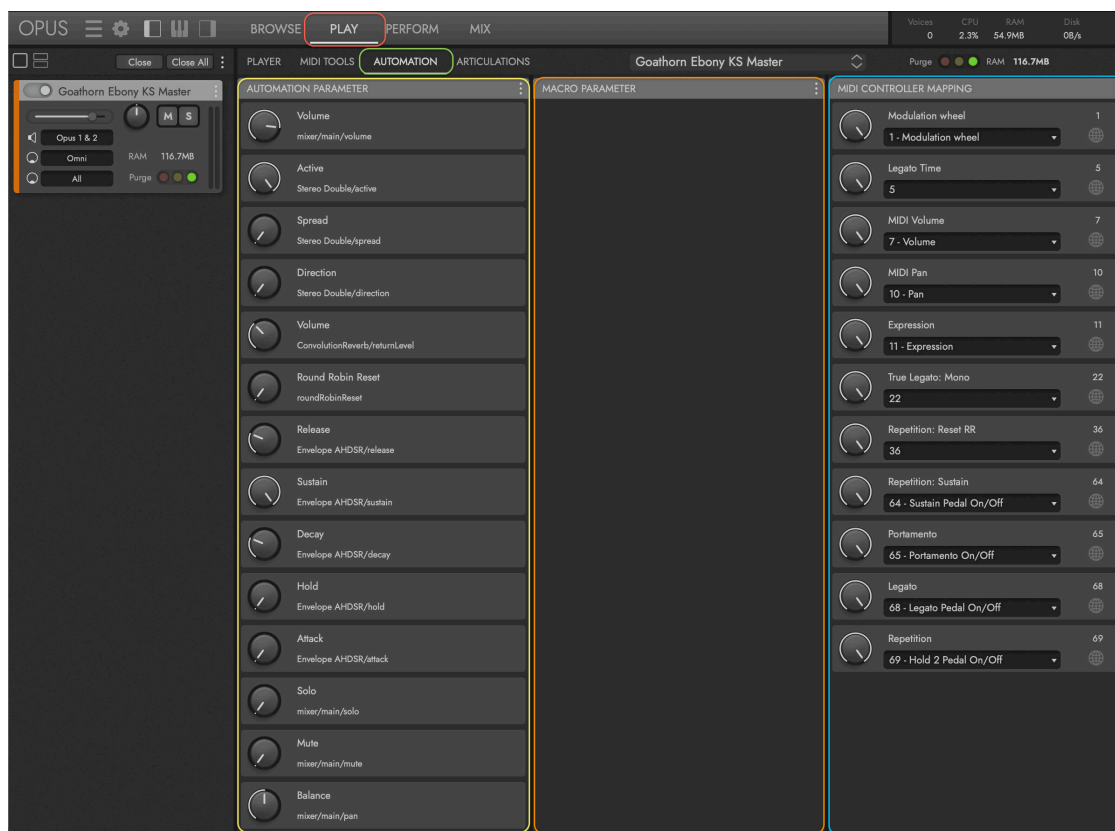
The **AUTOMATION PARAMETERS** COLUMN populates with controls that appear in the plug-in automation lane of your DAW. More can be added by clicking in the ellipsis menu at the top-right of the column, or by right-clicking on a control in the Player sub-page and selecting 'Add Automation' from the pop-up menu.

The **MACRO PARAMETERS** COLUMN populates with controls that appear in the MIDI controller lane of your DAW. No macros are provided in Ancient Kingdom, but you can create your own.

The **MIDI CONTROLLER MAPPING** COLUMN automatically populates with MIDI CCs that are available for the selected instrument, and allows you to re-map them to a different MIDI Continuous Controller (CC) assignment, to macros, and more.

> **OPUS SOFTWARE MANUAL** | SECTION 2.2.3 AUTOMATION SUB-PAGE contains more information about all the features available in the Automation sub-page.

2.2.4 ARTICULATIONS SUB-PAGE

When an instrument that contains multiple articulations is loaded, the Articulation sub-page becomes available. Take a Keyswitch (abbreviated 'KS') instrument like the Shakuhachi KS Master from Ancient Kingdom as an example.

To Access this sub-page, first click on the **PLAY PAGE** SELECTOR in the **NAVIGATION** BAR, then click the **ARTICULATIONS SUB-PAGE** SELECTOR in the **PALETTE** MENU .

Each articulation contained in the instrument appears in an **ARTICULATION** CELL that contains an On/Off toggle switch in the top-left next to the Articulation Name, the currently active MIDI Trigger displayed in the lower-left, and the MIDI Trigger button in the lower-right that opens the **MIDI TRIGGER** WINDOW .

When a Keyswitch (KS) instrument is loaded, the default MIDI Trigger option that is enabled in each Articulation Cell is 'Key', with each articulation assigned to respond to a specific key (or note). In the example shown above, there are 15 articulations available in the Shakuhachi KS Master instrument, with each one assigned to a unique 'Key' (note) number between C0 and D1, which appear in the **VIRTUAL KEYBOARD** AREA as blue-colored keys (with the yellow-colored key being the currently active one).

> **OPUS SOFTWARE MANUAL** | SECTION 2.2.4 ARTICULATIONS SUB-PAGE contains more information about all the features in the Articulations sub-page.

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